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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

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CONNECTING DOTS

In this issue, our 8-page color section demystifies computer graphics. For all its complex technology, its language of acronyms and abbreviations and its seemingly supernatural powers, graphics by computer boils down to connecting dots.

U&lc.

VOLUME NINE, NUMBER THREE, SEPTEMBER, 1982

EDITOR: EDWARD GOTTSCHALL
ART DIRECTOR: BOB FARBER
EDITORIAL/DESIGN CONSULTANTS: LOUIS DORFSMAN, ALAN PECKOLICK
EDITORIAL DIRECTORS: AARON BURNS, EDWARD RONDTHALER
ASSOCIATE EDITOR: MARION MULLER
CONTRIBUTING EDITOR: ALLAN HALEY
RESEARCH DIRECTOR: RHODA SPARBER LUBALIN
BUSINESS MANAGER: JOHN PRENTKI
ADVERTISING/PRODUCTION MANAGER: HELENA WALLSCHLAG
ASSISTANT TO THE EDITOR: JULIET TRAVISON
ART/PRODUCTION: ILENE MEHL, ANNA DEMCHICK, SID TIMM
SUBSCRIPTIONS: ELOISE COLEMAN

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AS THIS ISSUE OF U&LC WAS IN ITS PLANNING STAGES, ART DIRECTOR BOB FARBER WAS HOSPITALIZED. HE IS NOW RECOVERING AND WE LOOK FORWARD TO HIS EARLY RETURN. FOR THIS ISSUE, MO LEBOWITZ, FREQUENT CONTRIBUTOR TO U&LC, DESIGNED PAGES 1-9; 24-25; 28-29 AND 36-45; AND ASSISTED IN THE COMPLETION OF THE DESIGN FOR PAGES 10-15 AND 20-23.

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There's a small fortune in currency of every description and denomination buried here. Get a pencil and dig in. Page 28

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Connecting Dots

What can you do, graphically, on the computer? In festive color, but simple language, a sampling of graphics produced at the Computer Graphics Laboratory, a think tank, ivory tower and bustling workshop at the New York Institute of Technology. Page 36

Computer Graphics and You

New systems, equipment and options for computer artists, as seen at the Annual National Computer Graphics Association; and an interview with some pioneers. Page 45

This issue of U&lc was mailed to 190,000 readers; 156,000 in the United States and Canada, and 34,000 abroad. It will be read by over 500,000 people.

TABLE OF CONTENTS AND EDITORIAL SET IN ITC NEW BASKERVILLE™
MASTHEAD SET IN ITC NEWTEXT™ (REDUCED).

Editorial:
The new order changeth...

"The old order changeth, yielding place to new"...

Alfred, Lord Tennyson. "Idylls of the King"

The tempo of change in our industry is so rapid that, as a recent visit to DRUPA shows, even things so new that we barely understand them are becoming obsolete.

DRUPA is the world's most colossal exhibition of new graphic arts technologies. It is held once every five years. The name DRUPA is an acronym, a blending of two German words: *Druck* (printing) and *Papier* (paper). If you've ever worn out your legs at Chicago's McCormick Place you know how vast such a show can be. Well, the fairgrounds in Düsseldorf, Germany, where DRUPA made its two week stand in June, are equal to more than a dozen McCormick Places. Many major innovations are first shown there.

U&lc herewith brings to its readers highlights of some of the major developments of interest to graphic designers. For more detailed reportage, see the Seybold Report on Publishing Systems, No. 18, and follow-up Reports.

The big trend. As we move nearer the mid '80s two trends forecast in U&lc's "Vision '80s" report are converging and reaching the market—the electronic merging of text and graphics (in black-and-white and in full color) and computer programmed full-page (even full printing form) makeup.

Perhaps the most advanced system at this writing is that offered by Scitex. Just a year ago Scitex added to its electronic color correction system an on-line page and multi-page makeup system that accommodated off-line text. Scitex interfaced to color scanner/separators of other manufacturers. Now Scitex has added several major capabilities of interest to graphic designers.

Scitex Vista is a computerized system for page layout design and makeup. It can receive input from picture scanners and text composition systems and convert the data into complete pages ready for film or plate exposure or gravure cylinder engraving. Text is displayed on the screen in the real typeface, size, leading, width values, line endings. Pictures, text, make-up can be interactively edited. A two-page spread can be displayed on the CRT or any detail of it can be magnified to display minute details. In essence, Vista creates an electronic mechanical. All final elements are assembled, color corrected and airbrushed electronically.

Raystar will receive full-page layout data from Vista or other front-end composition systems and output every two minutes a press-ready plate of film up to 24″x 18″. Raystar is also a scanner that can scan furnished graphics. The digital data it generates can be input to layout design systems such as the Vista and pre-press systems such as the Scitex Response-300.

Lynart is a console with a CRT and a graphic tablet. It is a black and white accessory for space planning, page layout, tints and linework editing.

A new patented laser screening process that produces all-angle, all-shape halftone screens of a quality comparable to that obtained using contact screens.

Texta is Scitex's typesetter. It provides input to the Scitex pagination systems and laser output

devices. Texta stores digital master fonts. It holds thousands of font families on line as well as logotypes and graphic symbols. It can also accept text and logotypes from any standard front-end composition system. It outputs, via a laser, in fine resolution for high typographic quality. With Texta a traditional typesetter and scanner are bypassed, data remaining in digital form until output. Texta outputs to any Scitex output unit. The first 50 digital fonts have been delivered to Texta by Bitstream, Inc.

Other systems merging text and graphics and offering interactive electronic full-page makeup include the Sigmagraph 2000 (Dainippon Screen Mfg. Co. Ltd.) which is also a sophisticated electronic color scanner, retouching composition system. Type is scanned into the system. Crosfield scanners also added typesetting to their separation-color correction-pagination system by interfacing to Information International's Tecs text editing and composition system.

The magic system. Berthold Fototype demonstrated its "magic" system at DRUPA. Magic makes possible joint processing of text matter and rules, graphic elements, and photographic material. Magic is still being developed and is, at present, black-and-white oriented. It features a sophisticated h & j program, new kerning standards based on a unitization system that divides the em into 288 units, and stored geometrical graphic elements. The system includes a graphic monitor (high resolution), a 158 character programmable keyboard, and a touch screen.

Linotype now has a "Graphic System" (not to be confused with its color scanners). It enables halftone and linework to be digitized, stored, recalled and modified prior to typesetting. It can adjust tone values to compensate for the screening process or poor originals. The system includes a laser digitizer, an interactive graphic editing terminal and disc storage, a Linotron 202W, computer and a matrix printer. It works with a variety of front ends.

Typesetters. The trend among typesetters is to do more than set type: set graphics, make up pages, do data or word processing, perform business functions.

Several major new typesetters and models were introduced at DRUPA. These include AM Varityper's Comp/Edit 6400 CRT. The 6400 is a direct entry digital typesetter. It looks like a photographic Comp/Edit but has a higher output speed (160-200 lpm).

The Scantext 1000 is a direct entry digital typesetting system and an area composition system giving multi-column output and setting horizontal and vertical rules. The Scantext 1000, presently available in England, is made by Dr. Böger Photosatz GmbH and marketed by Visutek Graphic Products Ltd.

Linotype's CRTronic is now available in three models—100, 150, 200. This is a direct entry digital typesetter. CRTronics can now use CP/M programs and thus handle a wide range of business applications.

A typeface hotline. Users of Linotype digital typesetters can now access over 1200 digitized typefaces via the Linotype Font Center's hot line. Users with modems can literally dial the Linotype Font Center in Frankfurt and receive the digital font in minutes in London, South Africa, Australia, Singapore and many key centers in Europe.

MAPS is an acronym for the Itek Quadritek Multiple Application System. The once little direct entry typesetter has become a full system with a display terminal, floppy disc drives, and a typesetter available in four models. The system is modular, and, with appropriate software, can handle word and data processing and business management tasks as well as typesetting. Each module in the system has its own microprocessor. The software options include Quad Quick, a package of preprogrammed typesetting formats.

Autologic showed the APS-5G which can set graphics as well as text, an improved page assembly system and a low cost table-top typesetter.

The Mark II is a new Monotype Lasercomp. It handles non-roman alphabets including Chinese, line art, logotypes, all set in a single pass and with all make-up performed at the front end. It produces output ready for exposure to the press plate. A Lasercomp, teamed with an Autokon camera and a Xenotron electronic composition terminal can scan and screen photographs, merge them with type and line art and output fully made up pages.

Modular and multifunctional. Compugraphic's Modular Composition Systems MCS™ now offers a CP/M 86 operating system that makes it compatible with a broad range of business software. Also now available to MCS users are Wordstar, Spellstar, and Mailmerge software to perform a variety of word processing, spelling and list merging functions. Compugraphic's 8600 digital typesetter now offers a high speed (215 lpm) high quality (5200 scan lines per inch) model. The high resolution option can be switched back to the standard 1300 lines per inch when it is not needed.

Sim-X PAGE Comp is a family of interactive terminals for ad composition and page makeup and a 100-pica typesetter, the PAGEscan, and a graphics input unit. The Sim-X units comprise a complete, full-page electronic system for handling text, line art, logos and pictures. The PAGEscan contains the picture module. Its output resolution for type is 1000 lines per inch. It takes about 100 seconds to set a 16½"x 24" page.

Typefaces in printers. The trend for devices other than typesetters to set type continues. For example, IBM seems close to entering the market with an electromatrix printer capable of storing, and outputting type fonts. The prototype device shown at DRUPA outputs on a specially developed aluminum paper. The type output at the demonstration was of good quality. System software showed a capability to handle complex tables and rules as well as to change type size and style.

Another printer with a typographic capability is the PE4000. Made by Purup Electronics (Denmark) it is a laser forms composing system. It is expected to be available in the United States where it has already been demonstrated.

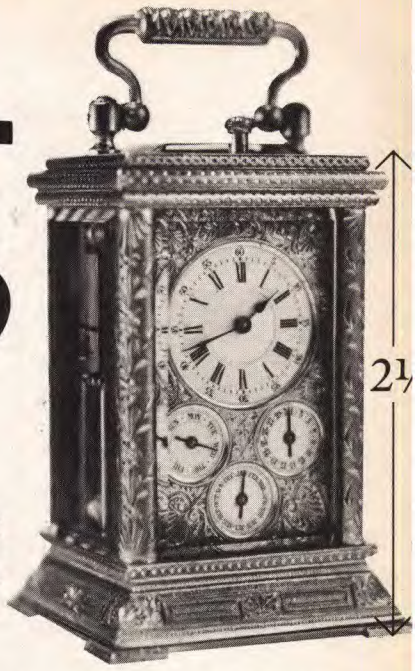
What does all this mean? Many among us who did not grow up with computers are fearful of the new technologies—afraid they will replace us or that we won't know how to use them. We've seen enough "oldtimers" adapt readily to the new technologies to know this need not be so. We are reminded of Robert Browning's opening lines to "Rabbi Ben Ezra"—

"Grow old along with me!
The best is yet to be,
The last of life, for which the first was made:
Our times are in His hand
Who saith a whole I planned,
Youth shows but half; trust God, see all, nor be afraid."

And for those who think all these technological wonders will do all their work for them, forget it. Computers are just tools. They don't replace taste, judgment, initiative, creativity. They can set words or graphics but can't think them. As Hamlet said, "Words without thoughts never to heaven go."

Edward M. Gottschall

Collecting



A complete timepiece, giving day, date, month, hour and half hour chimes, packed into a 2½" miniature carriage clock.

There are two kinds of people in the world—"collectors" and "discarders." Since no one expects to hear any thrilling answers to the question: "What have you thrown out lately?" we're most often exposed to stories about *collections.* And just as fascinating as *what* people collect is *why* and *how* they got started in the first place.

Take the case of Joseph and Cindy Fanelli. It was Joe's *voice* that got them started on clock collecting. Joe Fanelli was a professional entertainer who sang his way across the U.S. and Canada, touring the night-club circuit. On weekends, when he was close enough to home base, his wife Cindy would join him. To fill the daytime hours between performances, Joe and Cindy joined that tireless breed of American tourists who spend their vacations hunting down auctions and antiques fairs. Cindy had been turned-on to auctions by a friend, and Joe had been expertly schooled in clock and watch repairs by an oldtime friend and master craftsman. It didn't take too many such weekends for them to acquire a sizable collection of old clocks and "things." The first hint that this could become a business venture came with the purchase of a broken down schoolhouse clock, which they acquired for two dollars. Joe, it seems, rushed in where experienced repair men would fear to tread. Instead of buying a new mainspring for the clock, he rewound the old one at considerable danger to himself (a tightly wound mainspring can "explode" in your hands and cut them to shreds). Nevertheless, the job was done expertly and Joe Fanelli sold the repaired clock for $25. While this seemed like a substantial profit, it was not nearly what the market could bear. He discovered that similar clocks were selling for twice as much.

When Cindy and Joe saw the potential for combining their incurable mania for auctions with his skills at watch repair, it seemed a far more salubrious lifestyle than one-night-stands in cafe lounges. In 1969, they set up shop in earnest. Their first quarter turned out to be a half—half of a store they shared with a shoe repair man. Though they had a large collection of assorted merchandise for sale, Joe, for the most part was repairing clocks—some that he had picked up for himself, and many brought to him by antique dealers. He became more and more fascinated with the unusual timepieces that moved through his shop and his hands. As happens to all collectors, the Fanelli's appetite and acquisitions soon exceeded their space, and they realized they had to contain their interests. They finally divested themselves of all the extraneous paraphernalia and concentrated on clocks—at first very large ones, but currently small ones with a specialty in carriage clocks. They have long since left their half of the shoe repair shop and can be found now in the heart of New York's antiques district—2nd Avenue at 53rd Street. Years of concentration have refined their inventory and Joseph Fanelli is recognized as a connoisseur in his field, a specialist in the sale and restoration of antique timepieces.

At this point we should digress and take note of the historic significance of the words clock *and* watch, *which originally had different meanings. Clock derives from the Latin* clocca *which means bell. Early timepieces that struck the hours by sounding a bell came to be known specifically as* clocks. *The word* watch *relates to the ancient custom of dividing the night into periods of time when soldiers or guards kept a lookout, or* watch. *Watches technically are not bell-ringers or chimers, but today the words clock and watch are used interchangeably. When in doubt, the word* timepiece *is suitable for all occasions.*

Carriage Clocks

The mainstay and pride of the Fanelli's are their carriage clocks. They are highly ornamental, exquisitely fabricated small clocks which originated in France in the 18th century. They derived from the small timepieces Napoleon's officers carried with them on their extended "tour" of Europe. These magnificent little clocks became extremely popular and were produced in great quantities in England, and to a lesser extent in Switzerland, Germany and elsewhere on the continent.

Translated into contemporary terms, we might say the carriage clocks were traveling clocks. Often they came with a protective leather case, and in rare instances, with a little stand. When the owner packed his bags to go on a trip, he could lift the little clock by its convenient handle (leaving the base at home) and carry his timepiece along on his travels.

These little carriage clocks are works of art from their innermost ratchets to their sumptuous surfaces. In size, they came from 2½" to 3" called miniatures, to 5" to 8" called standard, and 12" to 18" called giants. The rarest and most valuable specimens are the miniatures which weigh only about one pound. Considering the small size of all the carriage clocks, and the fact that they were built before such things as quartz crystals, mini-transistors and pin-sized batteries, they are technological marvels. Some strike hour and half-hour intervals. Some rare models strike quarter hours. Extremely rare models repeat minutes. Some have a full calendar, giving day, date and month. And some even sport perpetual calendars which correct themselves for leap years.

The simplest editions of carriage clocks have backs and often side panels fitted with glass, so the works are completely visible. But

1. The "Gulliver" clock, a 5-inch, 19th century carriage clock engraved with scenes from **Gulliver's Travels.**

1.

Clocks
an inside story

the appetite for ornamentation in 18th and 19th century England and France was also sated with more solid stuff. Among the fabulous carriage clocks in the Fanelli collection are some that are encrusted with gems, others embellished with gilt, and many with decorated side panels of Limoges, champleve and cloisonne (all intricate enamel work over copper or brass). An unusual clock in the shop is decorated in pietra dura, a special technique of Italian craftsmen, in which colored stones are cut into patterns and set in marble.

The actual designs on the panels were geared to the tastes of the marketplace. Some had biblical motifs; others related to literary works (one of the Fanelli's prize 5″ carriage clocks is engraved with scenes from *Gulliver's Travels*); some depict the seasons of the year, and still others are decidedly oriental in flavor with bamboo framework, cut fretwork designs and oriental motifs in the illustration. These latter designs were aimed at the growing market in the Far East and also catered to the prevailing taste for Chinoiserie on the continent. The

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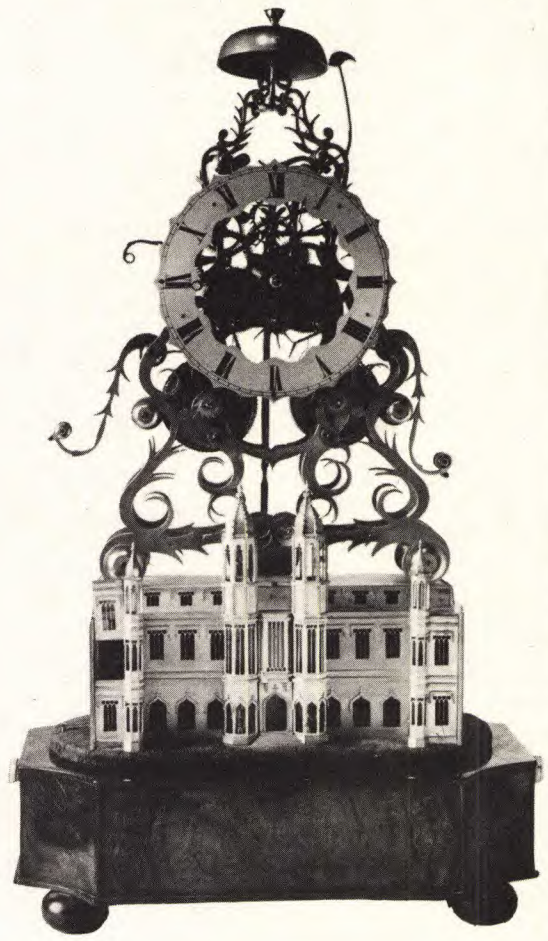

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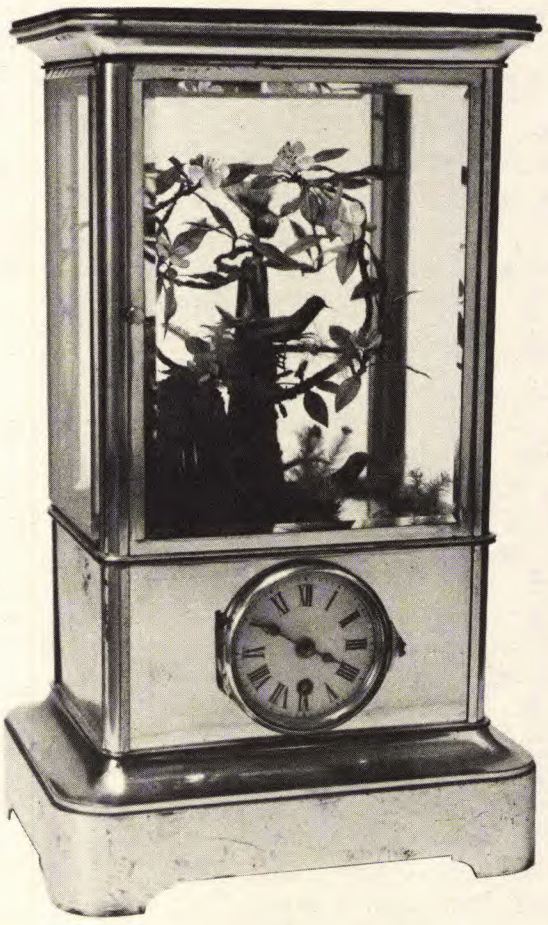

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2. Automaton-skeleton clock with palace framework. English timepiece with Swiss music box. One minute before the hour strikes, music starts up and soldiers parade about the palace.

3. Automaton clock, 14 inches high including upper case which contains a woodland scene with chirping animated birds.

4. A 9-inch humpback carriage clock with perpetual calendar which corrects itself for leap years.

5. French-made, 19th century porcelain annular dial urn. In place of a clock face, rotating dials sandwiched below the neck indicate time.

market for carriage clocks invited design variations of many kinds. In addition to the four-sided rectangle, there were hexagonal and oval forms and also humpback styles.

The rarest and most prized of the Fanelli's carriage clocks are the miniatures which go for about five to ten thousand dollars at auction. A calendar-repeater miniature, which gives time of day and date, strikes the hour and half-hour (and repeats the hour) on demand.

Skeleton Clocks

Another specialty in the Fanelli shop are the skeleton clocks. In the early 19th century, when Americans invaded the clock-making market with inexpensive timepieces, the English manufacturers tried to counter the competition with the phenomenon known as the skeleton clock. It appealed to the taste for novelty and the Victorian mood for highly decorative accoutrements. The skeleton clock was exactly what the name implied—a clock with the works exposed, overlayed with a decorative see-through framework. Favorite themes for the framework were elaborate castles, intricate gothic-style cathedrals and also simpler forms such as lyres, hearts, sheaves of wheat, etc. According to the Fanellis, the skeleton clocks were designed originally for a more limited purpose. It was a required project, like a thesis, for all students of watchmaking to produce a clock that would demonstrate their expertise. Since the clocks had to be examined by master-craftsmen, they could not be enclosed in a framework but had to be left in skeleton form. Whatever the origin, skeleton clocks were extremely popular in England in the mid-19th century. Tens of thousands were produced between 1820 and 1890, but by the early 1900's they had all but disappeared from the marketplace.

An extremely rare and valuable clock is the skeletonized carriage clock, made in France for the 1851 Exposition. It is completely exposed with only four decorative columns framing it. Made of solid silver fittings and gold plated surfaces, the columns are decorated to celebrate the disciplines of mathematics, science, horology and mechanics.

Automatons

Another prize skeleton clock in their shop is the palace clock. It combines an English-made frame and timepiece with a Swiss music box, plus still another surprise element. The music box starts up about one minute before the hour strikes, and with it, a parade of automated soldiers marches around the palace. This masterpiece of brass and silvered-brass valued at $15,000 was created in 1860 and is part of a private collection. Clocks like the skeleton-palace, which contain animated figures or objects that work in conjunction with the clock mechanism, are called automatons.

Among the automatons in the shop is a carved wooden figure of a peddler, made in Germany in the early 19th century, with a jaw that drops down and a pair of eyes that dart back and forth with a startled expression. There are other clocks with moving parts, though not strictly speaking considered to be automatons: a lyre clock, with an unusual pinwheel escapement (evenly spaced pins, instead of teeth, control the rate of movement) also sports a compensator pendulum. Here, a series of rods of different metals expand and contract with the weather and indicate when the time is "off" due to weather conditions. There is also a made-for-Tiffany lyre clock designed with a ring of "brilliants" that move around the clock face in synch with the mechanism . . . a Japanese temple clock, with a dial that rotates while the hands stand still . . . a swinger clock that rocks back and forth . . . and a most unusual French annular dial urn. This delicate porcelain vase-shaped timepiece has no clock face, but is fitted with two revolving bands, sandwiched in the body of the urn, which indicate the time in hours and minutes. Some of the clocks illustrated here are for sale; some have been sold and are in the Fanelli shop for restoration, and others are from permanent collections but left with the Fanellis to be maintained.

All their timepieces notwithstanding, it seems the Fanellis have simply not found the time to officially change their name from the original "Clocks and Things" to simply "Clocks." But no matter. Anyone in the market for an unusual timepiece or expert advice on the authenticity, the history or restoration of antique clocks, need only to look in the Manhattan phone book for Joseph Fanelli, "Clocks and Things."

MARION MULLER

6. Lyre clock with moving ring of brilliants around clock face; made for Tiffany with matching candelabra.

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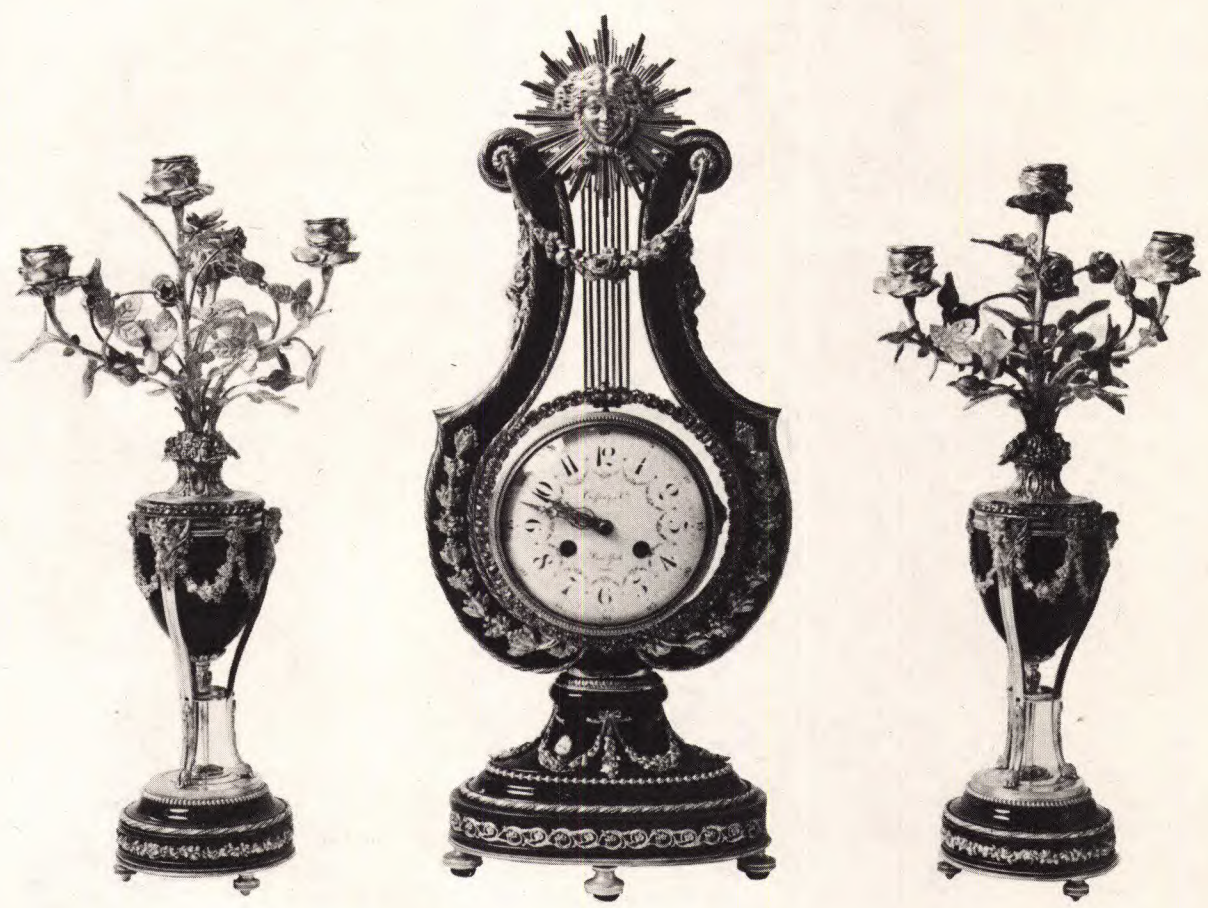

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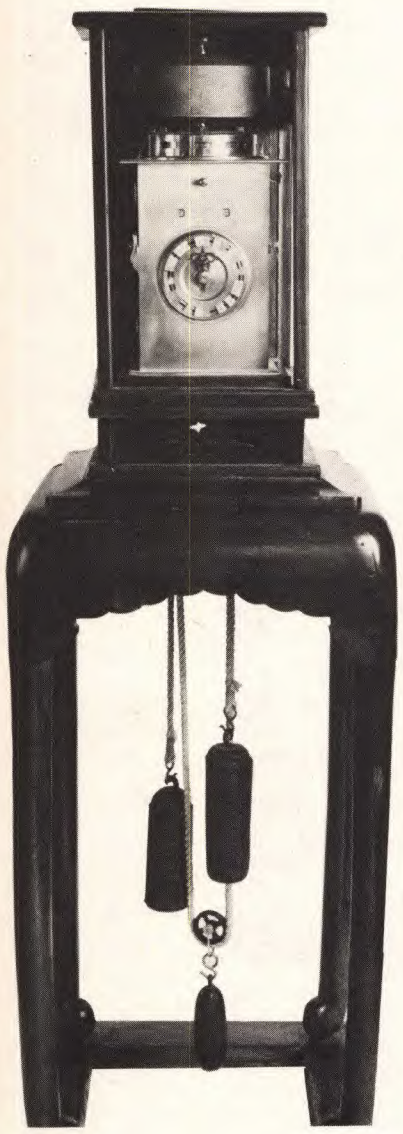
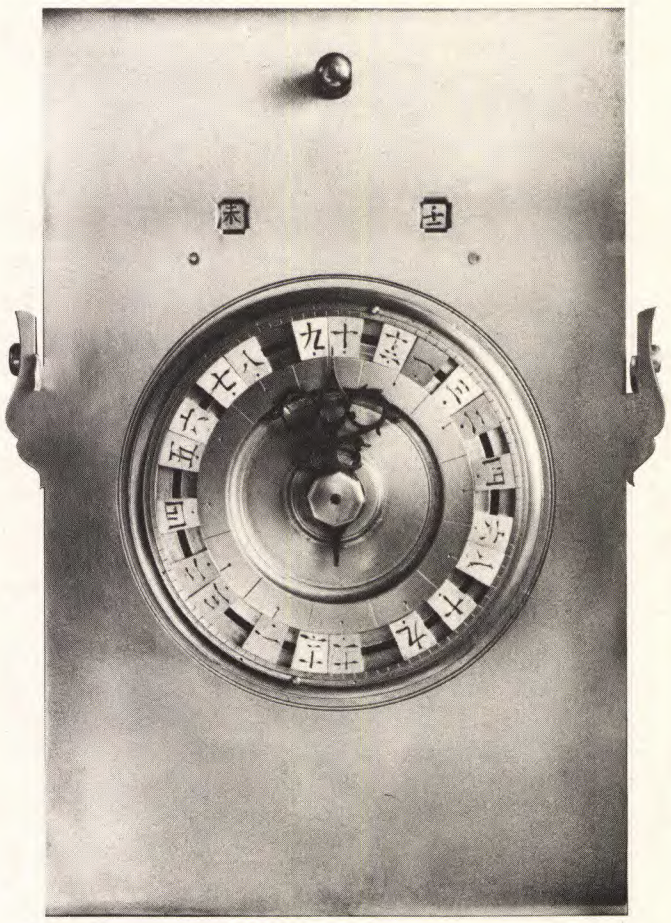


7. Giant "Japanese Temple" clock, early 19th century design, 55 inches high; face rotates while hands remain still.

8. Closeup of face of "Japanese Temple" clock.



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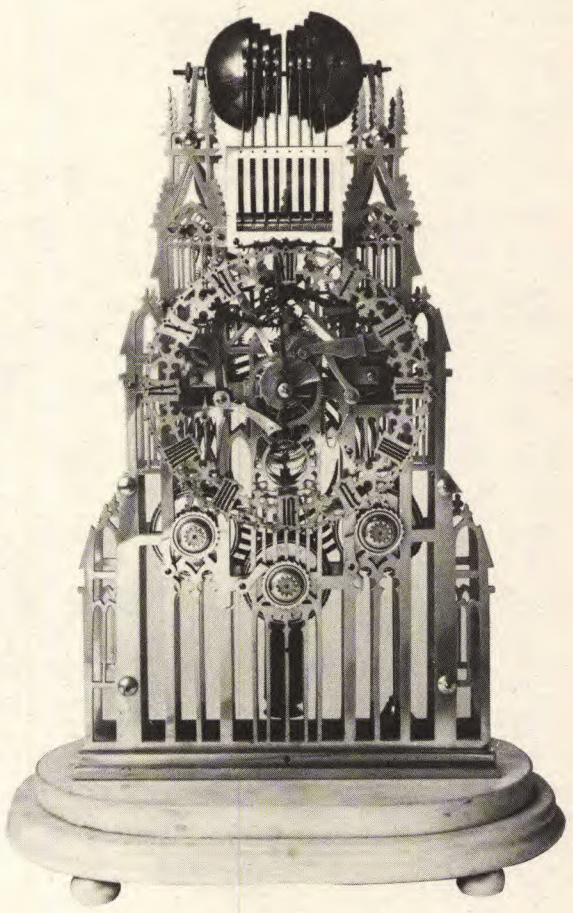

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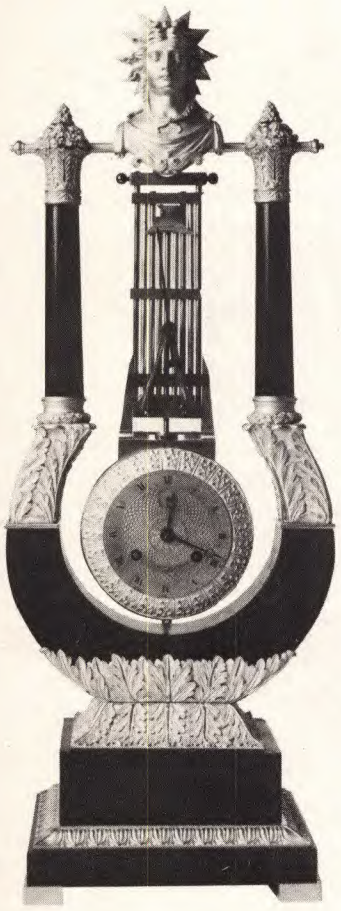

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9. Skeleton clock with gothic cathedral framework; strikes quarter hours on 8 bells.

10. Early 19th century lyre clock with compensator pendulum which reports discrepancies in time due to weather conditions. Pendulum and clock are one.

11. The "Peddler" automaton, German-made, carved out of wood with movable jaw and eyes in synch with clock movement.

12. Miniature 3½-inch rococo carriage clock with 5 Limoges panels—4 sides and 1 on top.

13. An 8-inch hexagonal carriage clock with Limoges panels illustrating the seasons.

14. French 3-inch miniature carriage clock with Italian pietra dura panels; gives time only.

15. Bamboo-framed carriage clock designed for oriental market; 7½ inches high with porcelain side panels.

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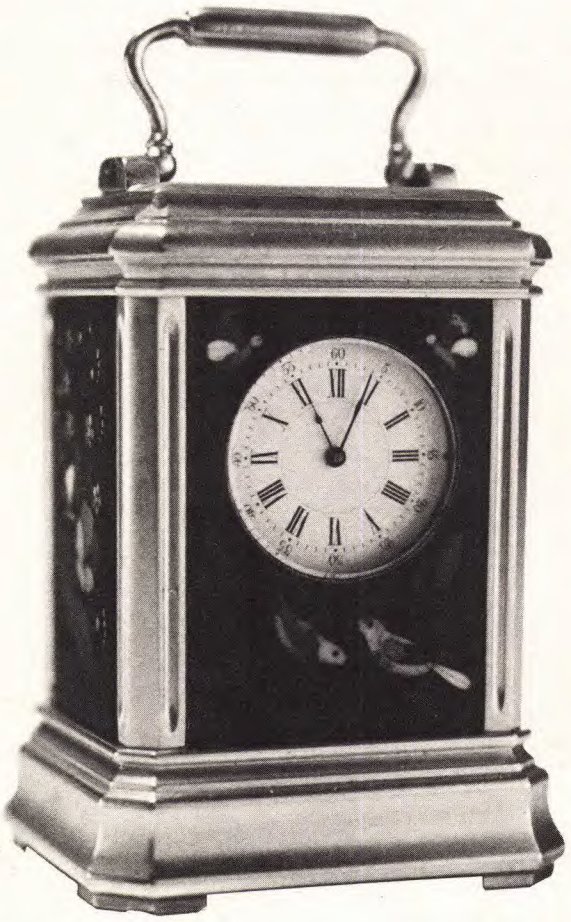

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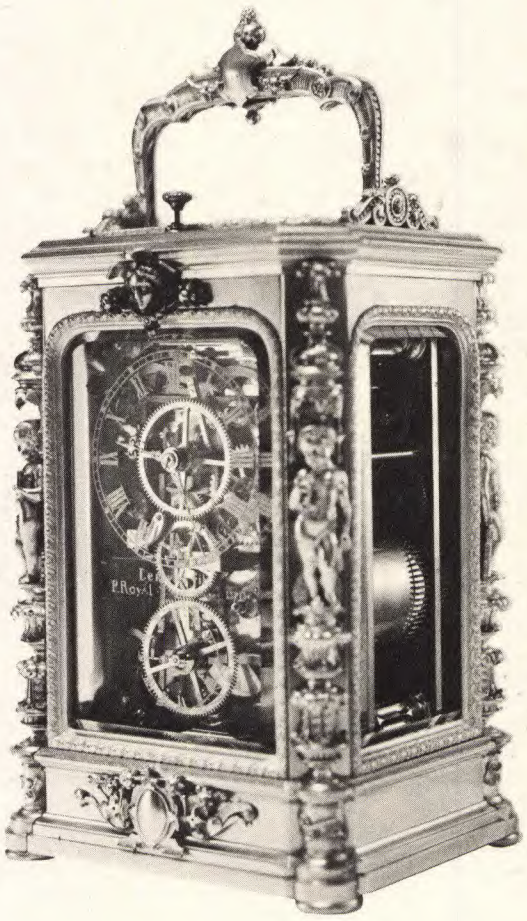
16. Late 19th century French-made swinger clock. Clock-and-pendulum-in-one, set in blue metallic-finish ball which rocks in synch with clock movement.

17. A rare 9-inch skeletonized carriage clock, made for the 1851 Paris Exposition. Corner columns designed to represent mathematics, science, horology and mechanics.

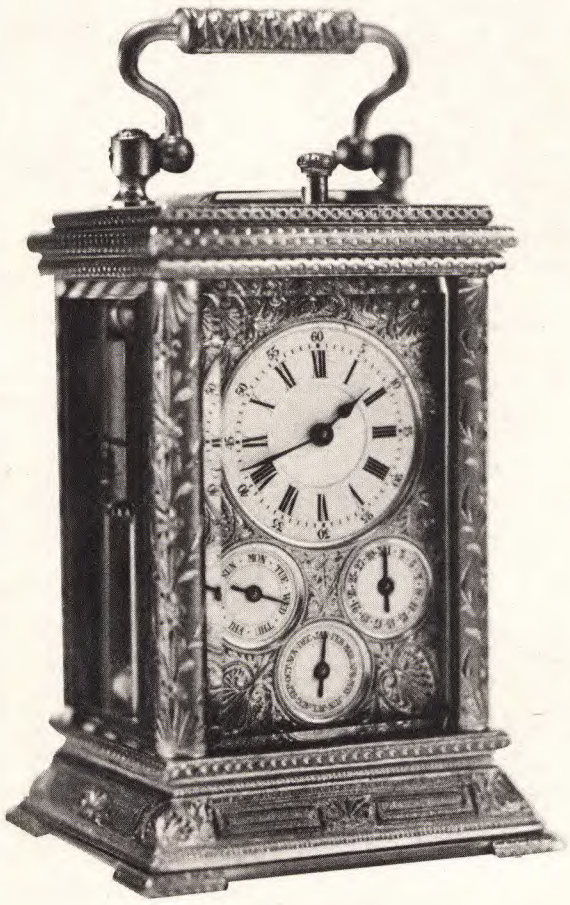
17.



18. Swiss 2½-inch miniature carriage clock with 3-dial calendar for day, date and month; strikes hours and half-hours and repeats.

19. A 6-inch oval carriage clock; called "The Christmas Clock" because of its holly decorations.

18.



19.

THIS ARTICLE WAS SET IN ITC GALLIARD™

Christopher Plantin. Antwerp/1571

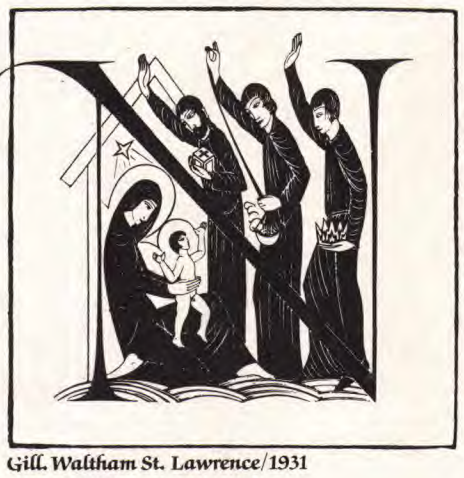
Johann Schoeffer. Mainz/1518

The artist's name is unknown. This was his monogram. Cologne/1560-1570

deTournes. Lyons/1575

John Day. London/1563

Ostendorfer. Ingolstadt/1533



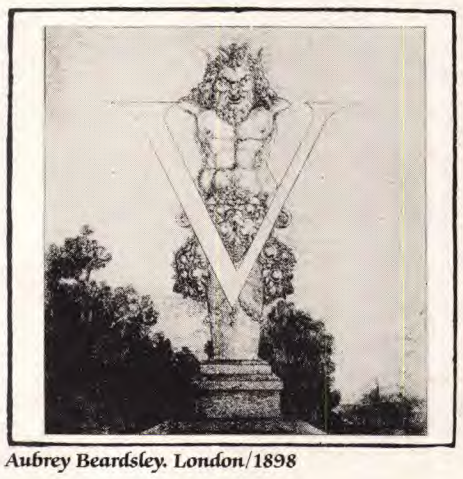
Gill. Waltham St. Lawrence/1931

Morris. Hammersmith/1896

Cranach. Wittenberg/1534

Aldus Manutius. Venice/1499

Günther Zainer. Augsburg/1475



Aubrey Beardsley. London/1898

Froschauer. Zurich/1528

Alphabet of the Printer's Art

Does the phrase "Publication Design" sound like a contemporary magazine... or an art school course in graphics? The words may sound new, but the idea is as old as the phenomenon of reading.

In the ancient world, communication was mostly oral. Myths and folklore were passed along by word of mouth. News events were proclaimed by town criers. Religious dogma was pronounced by priests or dramatized on the stage. In short, it's hard to imagine a citizen of the ancient world curling up with a roll of papyrus for "a good read."

But in medieval times, certain select people became "readers." The Catholic Church was the main educator, and the books were Bibles, psalters and missals. It was then that the look of a book became a matter of extreme concern. To enliven the text and inject it with the dramatic and emotional component of oral presentations, holy manuscripts were ornamented and illuminated with extravagant embellishments—highly decorative initial letters, borders and miniature illustrations. These manuscripts, which were designed and produced by the Church clergy, became also a manifestation of religious fervor—the sumptuous design a reflection of the sublime content.

Suddenly, in the mid-15th century, the printing press appeared. The Bible and other literature were now being produced and disseminated outside the control of the Church, which caused no small stir in the hierarchal world. On a smaller scale, the printers, too, had a problem. They recognized that the unrelieved, undifferentiated printed page of black-and-white text was not conducive to easy reading.

Whether to mollify the Church, or in response to their own esthetic judgment, printers started to mimic the look and feel of early decorated manuscripts. They commissioned artists to design initial letters to start a page, separate chapters and divide unrelated sections of text. The early presses could not accommodate these initials along with the basic text, so space was set aside in designated areas, and the letters were printed from woodcuts, later. Because the characters were confined to predetermined blocks of space, and in deference to the new broad base of unsophisticated readers, embellishments were simpler and the letterforms were far more legible than those in Church manuscripts.

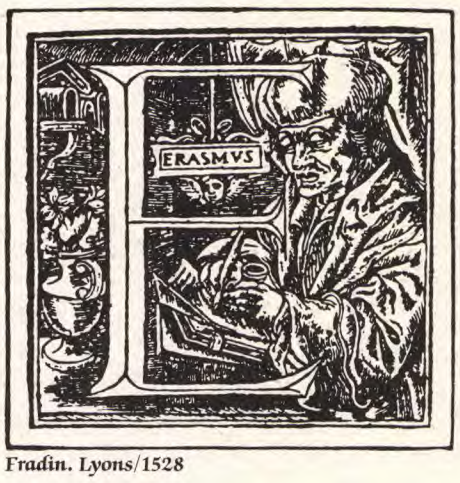
This alphabet of printers' decorative letters was lovingly assembled by graphic designer Michael Prewitt. It represents the work of 26 different European printers and graphic artists and spans five centuries. The earliest letter, D, was created for a psalter published in 1457 in Mainz, Germany. There is also a Z by Hans Holbein, a P by Cranach, a K by Dürer and a Goudy J.

Mr. Prewitt, who heads his own design studio, Dana Productions, in Princeton, New Jersey, started his communications career as a newspaper and magazine editor. So it was no newsflash to him that "how a printed page looks" has everything to do with "how well it reads." As a designer, his feel for the esthetics of typography and printing is never a thing apart from commercial projects. Whether he is focusing on a technical audience for AT&T, a financial audience for Dow Jones, or the humanist supporters of the Pennsylvania Ballet, he aims for the quality of "the fine book" to spill over into his graphics.

Thank you, Michael Prewitt, for sharing your printers' decorative alphabet with us.

MARION MULLER

Fust and Schoeffer. Mainz/1457



Fradin. Lyons/1528

Pierre Le Rouge. Paris/1488

Amman. Frankfurt/1567

Bruce Rogers. Montague, Mass./1915

Goudy. London/1924

Dürer. Cologne/1524

Imprimerie Royale. Paris/1640

Erhart Ratdolt. Venice/1477

Geofroy Tory. Paris/1536

Grotesque Alphabet. The Netherlands/1464

de Bry Brothers. Frankfurt/1596

Hans Holbein. Basle/1523

THIS ARTICLE WAS SET IN ITC ZAPF CHANCERY™

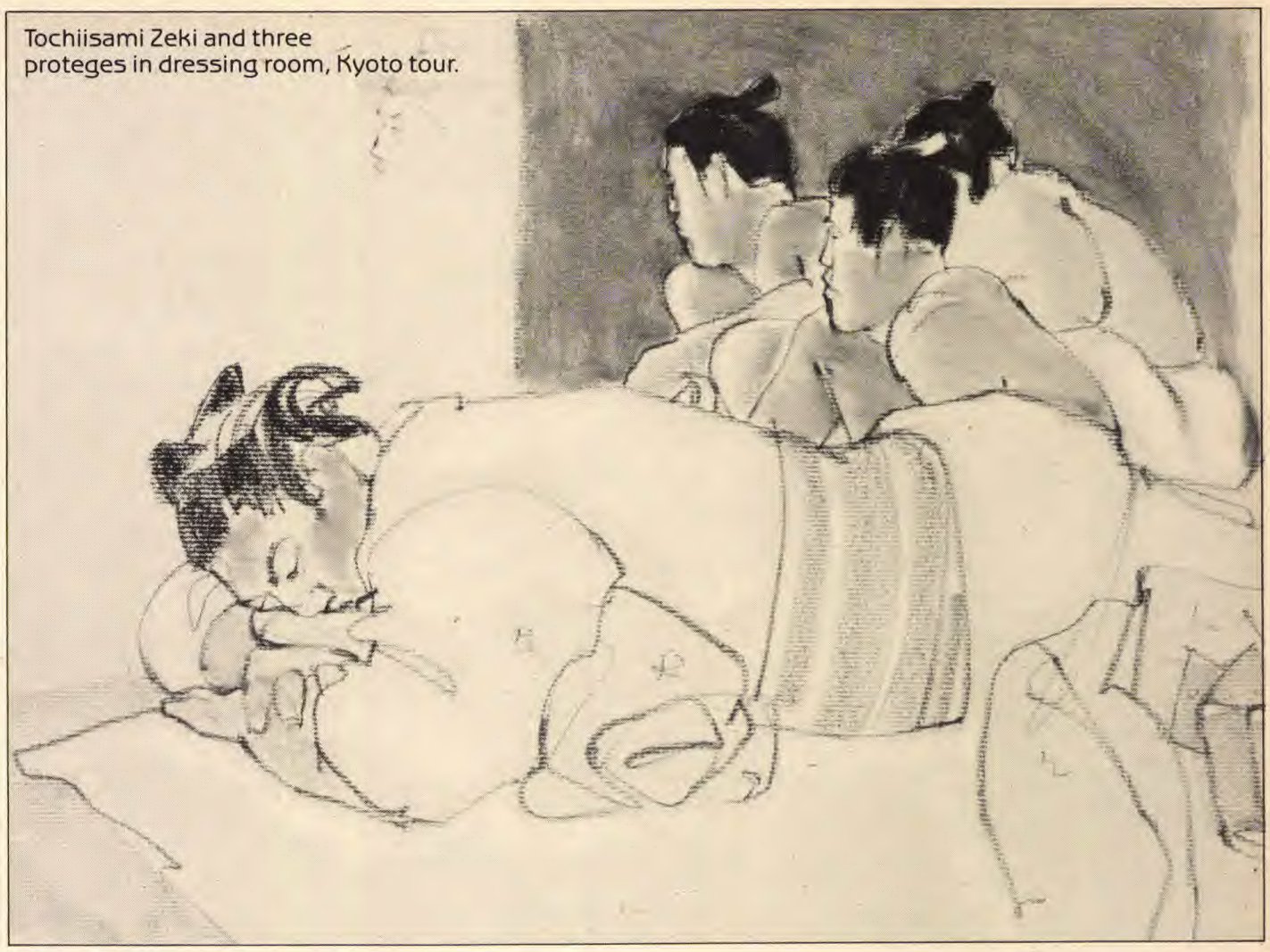
Iwanami Zeki, during summer tour, photographing another wrestler.

SUMO

THROUGH THE EYES OF AN ARTIST

THERE'S A SAYING (or there should be) that fate is stranger than fiction. Lynn Matsuoka's involvement with sumo bears the unmistakable stamp of fate, but it also has something of the poetic glamor of fiction. Lynn's training, her interests, the roads not taken, as well as those she did take, all seem to have led inevitably to her present unique position as an internationally admired "sumo artist." However, Lynn's art is by no means limited to sumo—she also does illustration, lithographs, fashion work for Vogue, and behind-the-scenes drawings of dance and theater, as well as three-dimensional pieces in media such as trapunto.

She was graduated from the Tyler School of Art at Temple University, where (for recreation) she raced motorcycles and Porsches, and sang in a semi-professional choir. Later, in New York, she studied with Jack Potter, whom she con-



Tochiisami Zeki and three proteges in dressing room, Kyoto tour.

Grand Champion Wajima and his protege in the dressing room, Osaka.

Grand champions Wakanohana and Wajima during a Tokyo grand tournament.

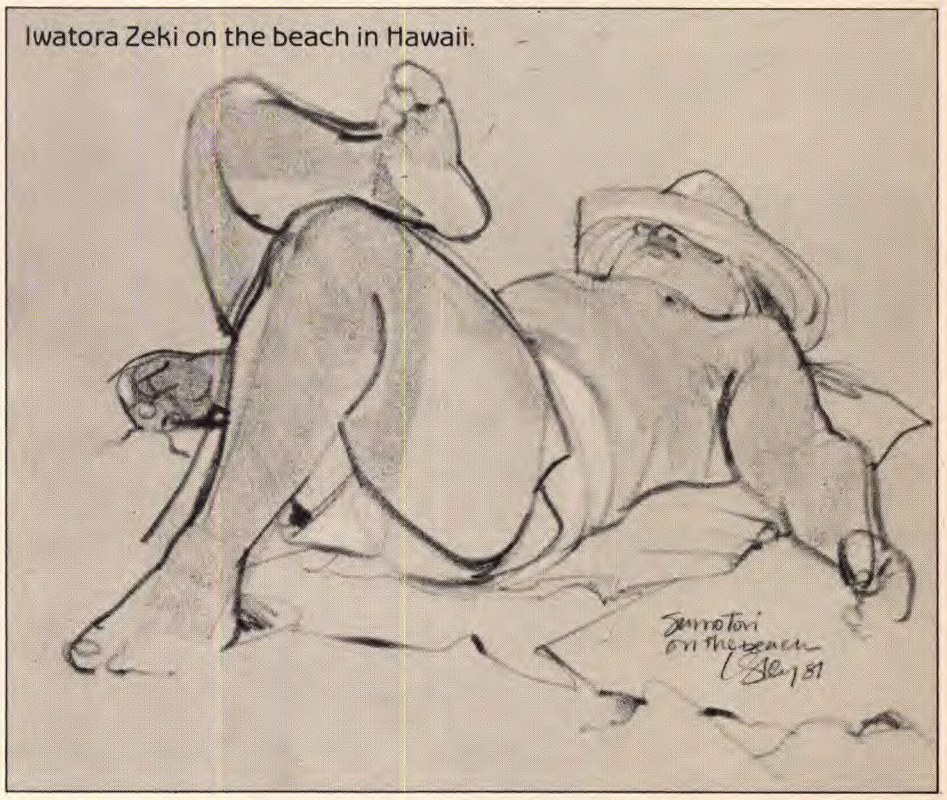
siders her true mentor—her o-sensei, or Great Teacher, as the Japanese say. "What I'm able to do now I owe to Jack Potter—and hard work," says Lynn.

Lynn originally went to Japan in 1974 to do fashion illustration for a major department store, but one day as she was idly flipping the channels on a TV set her eye was caught by a gorgeous fleeting image of exotic colors, patterns and shapes; she quickly turned back to that channel and found herself watching sumo—totally transfixed—for the first time in her life. Now, eight years later, Lynn still sees the beauty of sumo with unjaded wonder, for it was not just her eye that was caught that day but her heart and mind as well.

Sitting in a coffee shop one recent rainy evening in Ryogoku

Ozeki Takanohana receiving a massage during the Kyoto tour.

Ozeki Kotokaze on the sumo train during a rural tour.



Iwatora Zeki on the beach in Hawaii.

(the center of the sumo universe) Lynn herself spoke eloquently of her love of drawing sumo: "Sometimes, sitting by the dohyo on a freezing winter morning in the mountains, drawing sumo practice, I felt that if I died right then I'd have nothing left to regret. Other times when I can't quite get a line right I feel as though I ought to be sweeping floors in a luncheonette somewhere—but I'm so happy that I've been able to capture on paper the lines and the fullness that are to me, the beauty of sumo—and that is mine to keep forever. That's why I hate to sell my drawings, because each one represents a memory of a precious, fleeting moment."

Lynn's private life, too, has been enriched and transformed by her fateful involvement with sumo, and it is here that the story begins to sound like highly inventive fiction. "Woman Artist from Long Island Meets High-Ranking Japanese Sumo Wrestler Named Stone Tiger. They fall in love, get married, have a baby to whom they give the Samurai/Biblical name of Toranosuke Joshua, and live happily ever after in the West Village (with periodic trips to Tokyo)." Certainly not your average unembroidered romantic resume; but when real life offers such wonderful true stories as this, who needs fiction?

DEBORAH BOEHM GUSHMAN

Lynn's work can be seen at the Rizzoli Bookstore, NYC November 15th thru the 28th.

Young sumotori on tour, waiting out a typhoon in a coffee shop.

Grand champions Kitanoumi and Wakanohana making signature cards for their fan clubs.

Grand champion Wakanohana and hairdresser in dressing room before the fight.

Young sumotori on tour, at rest.

THIS ARTICLE WAS SET IN ITC BENGUIAT GOTHIC™

Beginning with this issue of U&lc, "Man Bites Man" premieres as a regular feature, devoted exclusively to satiric art and artists from Europe and the United States. Future articles will focus on acerbic graphic commentators, both past and present, whose contributions to the art of cartooning and caricature have not yet been fully appreciated. This first feature highlights the powerful three-dimensional caricatures of Peter Fluck and Roger Law, which have appeared in numerous magazines, including those of The London Sunday Times and Stern, on posters and in books. Currently, under the auspices of their two production companies, "Tooth 'n' Claw" and "Spit'n' Image," they are creating an animated satiric television series for the BBC, which it is hoped will be aired on American cable TV.

Penguin Books: Generalissimo Franco

Der Spiegel (Germany): "The Iron Fist," Franz Joseph Strauss

Not the Nine O'Clock News (TV BBC 2): "The Shape of Kings to Come"

Now Magazine (England): Kissinger Memoirs

"Self-Portrait:" Fluck (left) and Law (right)

Men Only: "Miss Discipline" — Margaret Thatcher

MAN BITES MAN

PETER FLUCK & ROGER LAW

BY STEVEN HELLER

Models for carnival heads for anti-National Front rally: Hitler, Tyndall, Webster

The irreverent sculptures displayed here take shape in the most unlikely surroundings. On a quaint street in Cambridge, England, Peter Fluck and Roger Law are usually found sketching and sculpting under the high vaulted ceiling of their deconsecrated Anglican chapel—a narrow, seventeenth-century building which has been their studio for five years. The pulpit is gone, the pews have been removed, and now the only iconography on the walls is photos of some unrepentant souls whom they and other cartoonists have savaged in print. The Chapel, as they solemnly refer to it, is an ironic setting for two such ardent social critics as Fluck and Law to desanctify, demystify and expose the blemishes of public beings. ❧ Fluck and Law, each a respected illustrator in his own right, became partners in 1975. After a visit to New York, which provided Roger with more work than he could possibly handle, he returned home and asked Peter—his friend of many years—to join him in business. Their politics and sensibilities were similar, and both had been doing pretty much the same type of work for years. Their first job together was an award-winning series of covers of all the 1976 preconvention

presidential candidates for *The New York Times Magazine* (Reagan, Wallace, Carter, Muskie, etc.). Of their immediately successful union, Law says, "It is a horrible sort of marriage. If either of us could do better by ourselves, we would." Needless to say, they thrive on the collaborative process and value each other both as friends and as talents. "We're rarely at odds," says Law. "We both recognize a good idea when we see one. Since they don't happen very often, we certainly would not argue about them when they do." And so, during the past seven years they have produced some of the most biting caricatures being done in Europe. They have also achieved two major artistic feats outside of satire, having completely illustrated, with 3-D models, Charles Dickens' *A Christmas Carol* (published in England and in the United States) and a still to be published *Treasure Island*.

Fluck and Law studied together at the Cambridge School of Art under the tutelage of Paul Hogarth. He introduced them to the conceits of Gilray, the British caricature tradition, and the German Expressionists, all of which were seminal in their development. Both graduated art school and entered the marketplace at the same time. Fortuitously they came of age in the early sixties amidst a long-overdue rebirth of satire spawned by the comic innovators Peter Cook and Dudley Moore (whose *Beyond the Fringe* had begun as "university footlight satire" and spread to the West End). Discovering Lenny Bruce was also a revelation. As Fluck recalls, "If those guys could get away with it, entertain people, and also make a living by standing up in a nightclub and *slagging* away at the Prime Minister, why couldn't one do it in print?"

Although they were competent draftsmen, Fluck and Law admit to creating only average work with pen and ink. Working in 3-D, a process they first encountered in *L'Assiette au Beurre* (the early 20th-century French satiric journal), was clearly a means to make bolder statements and make them more accessible to a wider audience of artistically unsophisticated viewers. Photography was a further motivating factor. Law recalls: "As students we were told that magazines wanted illustrators. It was a lie! What they really wanted were courtroom sketchers and hacks who could go into Chinese gambling clubs after the first three photographers

National Lampoon: "A National Front Meeting"

Stern magazine (Germany): "England Today"

Lawyers: Sue, Grabbit & Runne

Ronald Reagan & Leonid Brezhnev

had their cameras busted and get that edition's pictures by sketching from memory. Rather than fight it, we came up with a way of using photography." Fluck adds, "It is also easier to achieve a great deal more with photography, instantly, than you can with a drawing or a painting. There are many theatrical effects such as flames and masses of color that neither of us could hope to draw."

John Lawrence-Jones, their photographer-collaborator of many years, painstakingly achieves these all-important cinematic effects in shooting sessions often lasting 24 hours at a stretch. The time allowed for building a "little-larger-than-life-size" piece is usually ten days. This includes sketching the caricature from photographs, drawing up a shooting plan, sculpting the plasticene models, making the clothes ("They are usually pinned together, rather than tailored," says Fluck), constructing the furniture, props and backgrounds. Altogether, an arduous but pleasurable task for the boys, who often end a workday in the local pub cursing their various art directors.

Although Fluck and Law are commissioned to do illustrations (Roger once constructed replicas of the entire British court system for *The London Sunday Times*), and have done advertising jobs from time to time, they prefer to do political and social caricatures: "Although satire doesn't relieve us of whatever anger we may have," says Law, "it is a privilege to be able to do it." Theirs is a fervent belief, since unlike satiric artists who exclusively do pen or pencil renderings, Fluck and Law require commissions to pay the large expenses incurred in producing a 3-D caricature.

Political partisanship is avoided in their work, but the biases are clearly there. Fluck and Law agree that anyone is fair game who "stands up in front of us all and says he can solve all our problems." They admit that their process is oftimes vulgar; but on the other hand, they do not distort a figure simply for the sake of doing so. They respect the target's natural peculiarities, and this "realistic" approach is respected. They are often given the freedom to picture a particular target in any manner they believe appropriate. A recent poster done, showing Prime Minister Maggie Thatcher as a leather-clad, whips-and-chains mistress was not mere slapstick in their eyes—and obviously it's been accepted by their patrons, for they have since been asked several times to lampoon her in public. However, the market is not too large and their uncompromising position certainly limits the number of outlets available to them. "We have a strong reputation," says Fluck, "and editors who don't want the work for what it is don't ring us up."

Once, however, they were contacted by an international finance magazine: "This was the only magazine," says Law, "that we turned down because of their editorial stance—which for the most part celebrated the excellence of most South American dictatorships."

In terms of acceptance of satire, the "temperature" of England is changing, both politically and economically, and the vehicles that Fluck and Law once were able to count on are no longer available to them. "We used to do most of our work for *The London Sunday Times Magazine*," says Law, "But now (Rupert) Murdoch owns it. With a Murdoch newspaper, you get a Murdoch editor. They don't ask for political things anymore. The last commission we received from them was for a caricature of a very popular comedian in this country, who is totally racist. We dutifully tore him to shreds. But I'm afraid it won't see the light of day. I imagine the chances of appearing in Murdoch's *Times* again are pretty slim." They impose a further restriction on themselves: they refuse to take on (and are constantly being asked to do so) obscure sportsmen or second-rate entertainers, since their production time does not allow them to spend ten days with a character simply to do decoration. Furthermore, they are not fond of "boring exercises."

Ceramic Caricatures: "Thatcher Teapot" and "Reagan Coffee Pot"

Neither Fluck nor Law harps on their excellent artistry: Both emphasize that the idea is more important than the craft. "If you start falling in love with your skills," says Law, "rather than your statement, you'll end up as some sort of artist, and that would not do at all." Almost as an exclamation point to this fact, all their pieces are photographed and then brought back to the studio, where they are destroyed, or dismantled and recycled. This is not ideological but practical: "The plasticene," says Fluck, "is just too expensive and has to be shipped from America. What's more, we couldn't sell them. Who wants a big blob of plasticene in their living room?"

The ability to entertain is an essential part of their work, and animation, no doubt, will enhance this aspect of it. Fluck and Law see that their job as satirists is to convey an alternate point of view, and possibly to change people's minds. However, they see their natural constituents as those already at odds with the system. "Caricature and satire will always appeal in the main to an anti-establishment base," says Fluck. "If they had a wide appeal, we'd be out of work. If everybody agreed with us, we wouldn't be necessary." However, like the jesters of old, they display their efforts in popular theatrical forms and hope to draw more people into their work. They have produced a satiric coffee pot of Ronald Reagan and a teapot of Margaret Thatcher, as well as Prince and Princess of Wales eggcups, in an attempt to broaden their audience. Here humorous distortion is a powerful tool. Given the opportunity, they jump at the chance to create theatrical presentations—an interest that sets them apart from other graphic satirists.

Their most ambitious project, in terms of size, was the construction of two 5-foot-high fiberglass carnival masks of Hitler and Webster (leader of the British neo-Nazis) for an anti-National Front rally. "These were enormous and heavy," Law recalls. "Each one needed an 8-foot-tall socialist to wear it. It was a fantastic rally. At the end the organizers wanted to burn the masks ceremoniously. But we said 'Wait a minute, everyone in the first eight rows would die of cancer with all those chemicals going up in smoke.' Instead they used them for another rally. Strangely, though, at that one the heads were stolen. I still can't understand what anyone would want with a 5-foot head of Hitler or Webster."

Fluck and Law have seen their 3-D models reproduced exclusively in a two-dimensional format long enough. Masks are fun but they have only momentary impact. "We've gone as far as we can go with the stills," says Fluck. Animation is certainly the next step. "When we first started," says Law, "it seemed that the logical thing was to make these figures move. But at that time the technology just didn't exist here." Now it does, and like their spiritual cousin in the U.S., 3-D satirist Robert Grossman, they are preparing to give new action-filled life to their models. With some monetary support for the pilot, the skills of computer-savvy animators, and the scripting talent of Tony Hendra, Fluck and Law will produce a weekly satiric extravaganza. If they take on the political blowhards and supercilious socialites in the same manner as they have done to date, their endeavor will raise the art of satire to new heights.

Next issue: Mark Alan Stamaty.

"Watergate"

THIS ARTICLE WAS SET IN ITC BENGUIAT® CONDENSED AND ITC MACHINE BOLD

Spirit of the Eagle 1982. Norwegian International Print Biennale. Norway.

If ever there was an art form invented for a particular artist, it is the woodcut... and the artist is Carlos Llerena Aguirre.

Here is a young man who grew up and studied in Peru, where his training in painting and drawing slavishly followed the European Impressionist tradition. But fixed in his mind, like pictures in an old family album, were the carved out "relief" designs on gourds—the folk art typical of the region where he once lived. Also blazing in his mind were powerful fantasy images—his own expressive visions of everything he saw and experienced. These were the pictures he started to set down in a journal when he was fourteen, and which he continues to do 'til this day. But his headful of images didn't connect with a particular medium until he saw a traveling exhibit of European woodcuts. It was then he first visualized how his drawings could translate into this energetic "carved-out-like-the-gourds" form. Still, in Peru, there was no opportunity to study printmaking seriously in any form.

But in 1970, he arrived in the United States and started to explore woodcutting. It was not a very popular medium then for commercial use, but possibly by divine intervention, or the fact that The New York Times needed an illustration in a hurry, he sold his first woodcut. It was the start of a serious career in printmaking.

On a trip to Europe in 1975, he visited Rembrandt's home where he saw the etching materials, the hand press and the incredibly expressive little etchings that convinced him of the communicative power of prints. Aguirre also gives credit to the drawings of Heinrich Kley, the engravings of Max Klinger and Edvard Munch's woodcuts for expanding his vision and making his work more adventurous. By this time he was not only intensely excited about the expressiveness of the print medium, but the possibility of reaching a wide audience—millions of people, instead of the handful that come to gallery exhibitions—was exhilarating.

And Aguirre's work has certainly been seen. He has illustrated a number of books. He is a regular contributor to The New York Times, The Boston Globe, Psychology Today, Harper's, Esquire, Print Magazine, Rolling Stone, Politicks Magazine and other major periodicals.

But whether he is doing commercial work or free-associating with a block of wood, his hand is unmistakable. The aggressive assuredness of his images, the magnitude of his compassion, his concern for mankind (and our vulnerability) come through loud and clear. His woodcuts, especially, not only proclaim his emotions, but all the energy and intensity behind them.

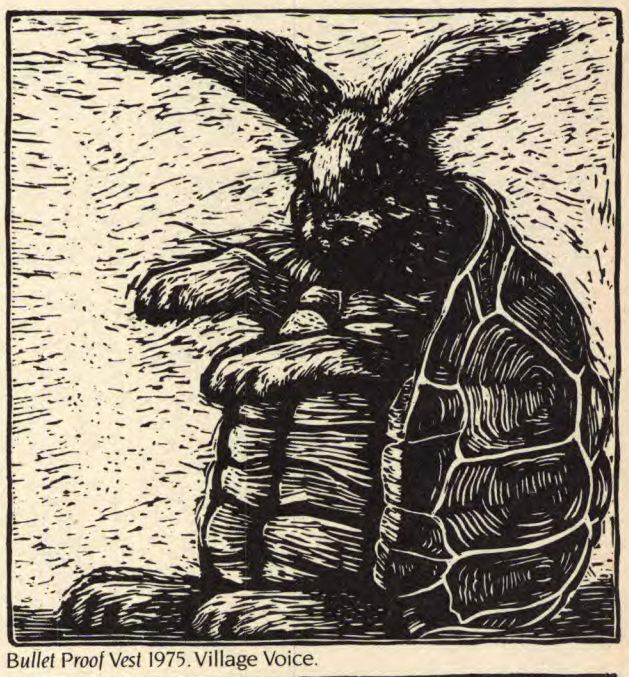
Aside from participating in fine art exhibitions and commercial projects, Mr. Aguirre is also a Visiting Adjunct Professor at Syracuse University in New York and an Instructor at the School of Visual Arts in New York City.

MARION MULLER

The Fantasy and Passion of Aguirre

Republicans & Democrats 1977. New York Times.

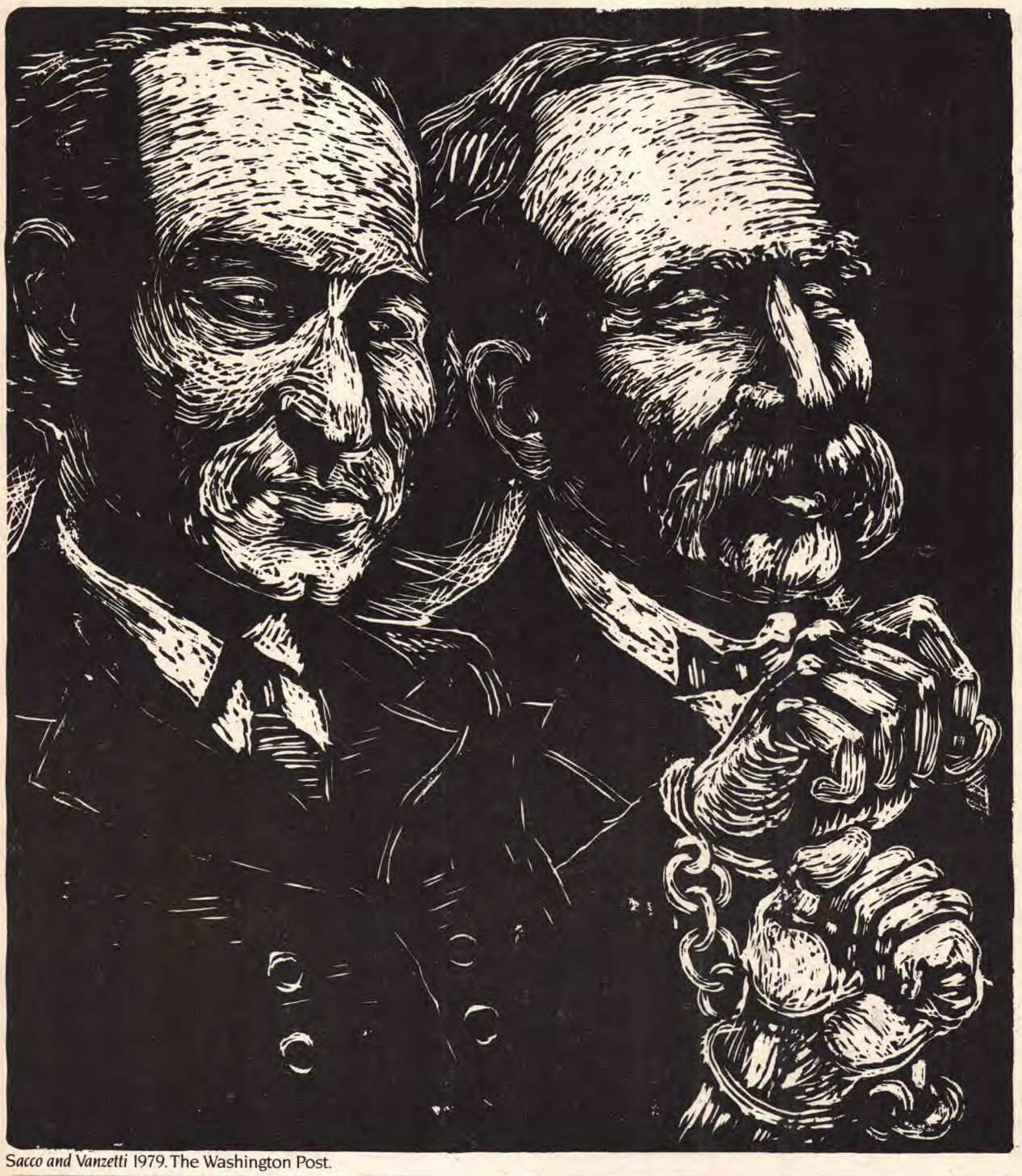
Angela Davis 1976. MS Magazine.



Bullet Proof Vest 1975. Village Voice.

Gas 1979. New York Times.

Nuclear Plant 1977. New York Times.



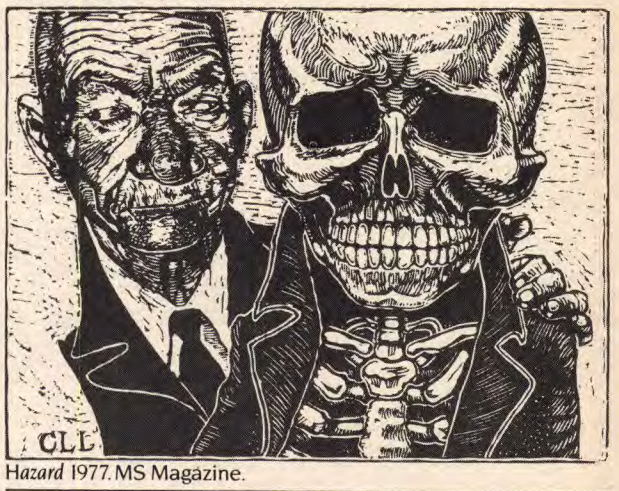
Sacco and Vanzetti 1979. The Washington Post.

Engraving 1971. Florida.

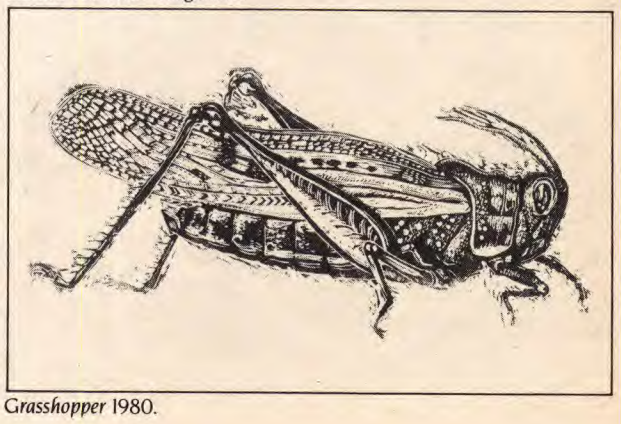
American Eagle 1977. The Washington Post.

My U.S. Citizenship Day 1980.

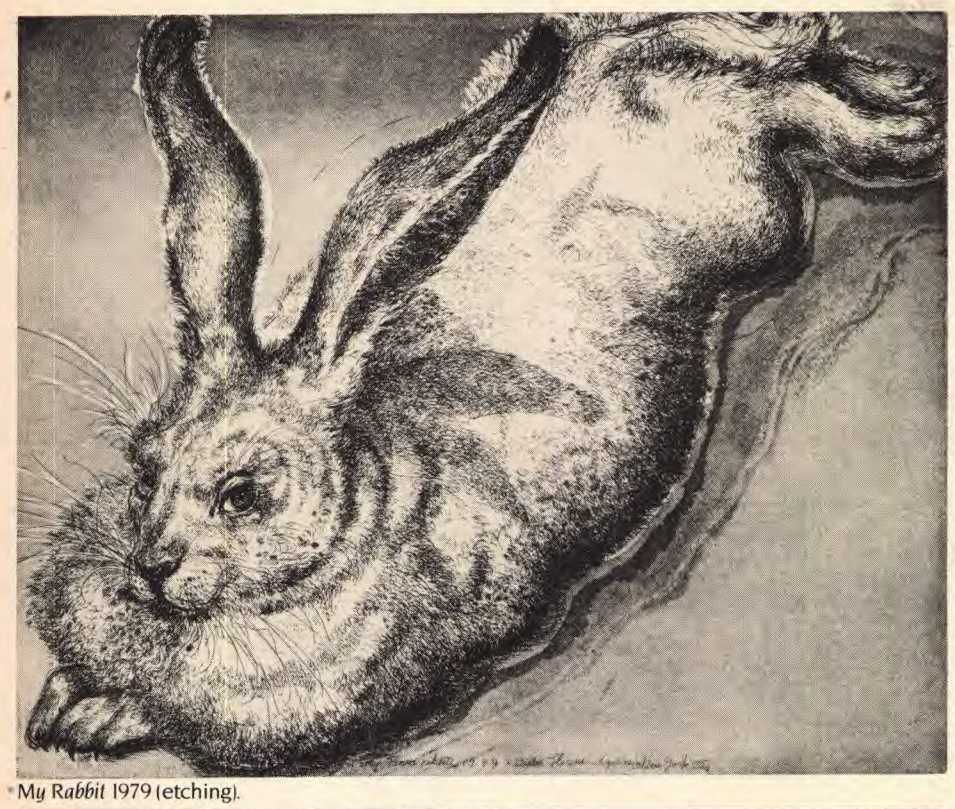
Isaac Stern 1982 (color woodcut). Norwegian International Print Biennale. Norway.



Hazard 1977. MS Magazine.



Grasshopper 1980.



My Rabbit 1979 (etching).

War 1981. Op Ed, The New York Times.

Blindman 1977. "200 Years of American Illustration." New York Historical Society.

Marathon 1977. New York Times.

Aguirre

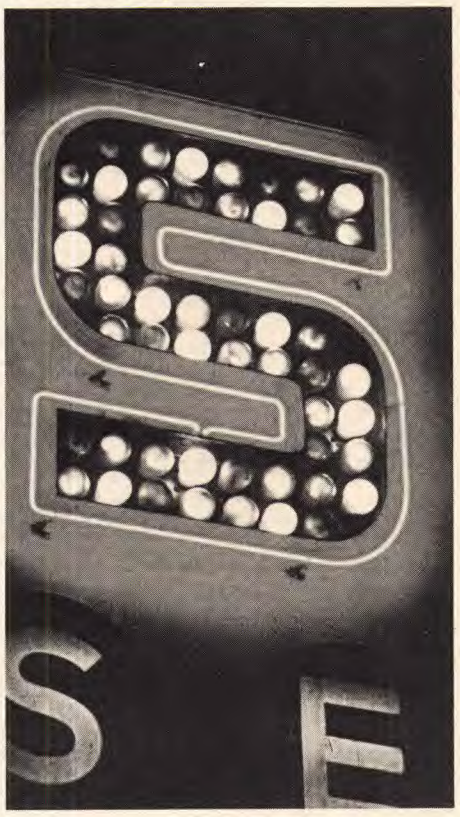
CIA 1977. New York Times.

USA *vs.* Russia 1981. New York Times.

THIS ARTICLE WAS SET IN ITC NOVARESE™

A souvenir of an overcast day in Vienna, 1967. The light was so low, Nathan had to use high speed daylight Ektachrome film to get this shot.

A truly unique item in Simon's collection—a photo whose origin eludes him, although it is definitely New York City and of 1967/68 vintage.



SIMON NATHAN'S LETTERGRAPHS

Well, how did it all start—Simon Nathan traveling around the world with a sophisticated camera, shooting pictures of B's and F's and M's instead of bridges and fountains and mountains?

He claims that his fixation on the alphabet started in his first year of school, when he learned the 26 letters that were the key to words, to sentences, to conversation and to friends. His fascination with letterforms goes back that far. He never learned to write longhand, but remains permanently addicted to printed characters. (Will the Keith Country Day School of Rockford, Illinois, take credit for this phenomenon, or will they rescind his diploma?)

Be that as it may, it was back in 1956 that Nathan started to save an occasional letterform that appealed to him for its own beauty or for the way it was designed. In 1964, on a visit to Zurich, he took his first photographs of letters he admired on street signs, billboards and such. But it really wasn't until 1966 that he started to roll—literally, roll after roll of film through his Nikkormat with its 55mm f.3.5 Micro-Nikkor lens.

Since then he has accumulated a library of over 11,000 letters. As it turns out, Simon's lettergraphs are not just esthetic delights and souvenirs for himself, in many cases they offer historic documentation of places, times and conditions. The Underground Gallery in New York City has exhibited a fraction of his collection. The Type Directors Club of New York was privy to a presentation of 8 carousels (about 600 slides) of his letters, which, presented in sequence, spelled out a message predicting the end of the world. (His art is not without practical applications.)

Our limited space inhibits Mr. Nathan from spelling out various messages for our benefit. From his voluminous portfolio, we have merely selected a series of "S" pictures, photographed in assorted locations throughout the world. We thought the "S" was a splendidly suitable sample for showing the sensitive and sophisticated sensibility of someone named Simon.

MARION MULLER

While on location in Salt Lake City, Utah, working on a movie for United Artists, Simon shot this S off the side of a farm panel truck. 1967.

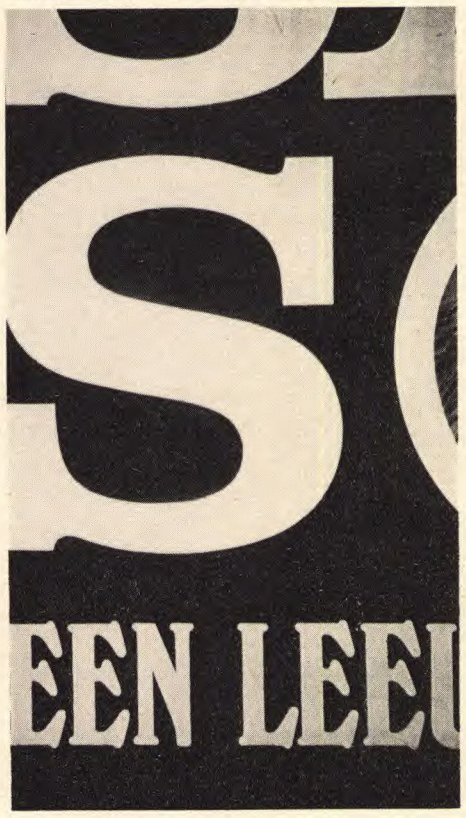
This S had double appeal for Simon. Not only does he collect letters, but also stars, arrows and other design symbols. This star-studded S was photographed in New York City, 1970.

The S of the familiar-looking stencilled "STOP" signs takes on new significance when photographed by itself. New York City, 1970.

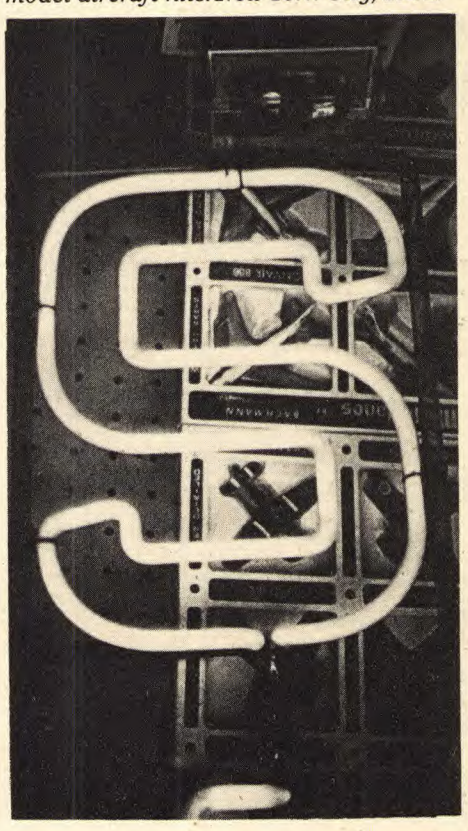
A white neon S from the word "casino" photographed, appropriately, in Las Vegas, Nevada, c. 1970.

A sample from Simon's collection of "Americana." This red and white S on blue background was shot in Cincinnati, 1969.

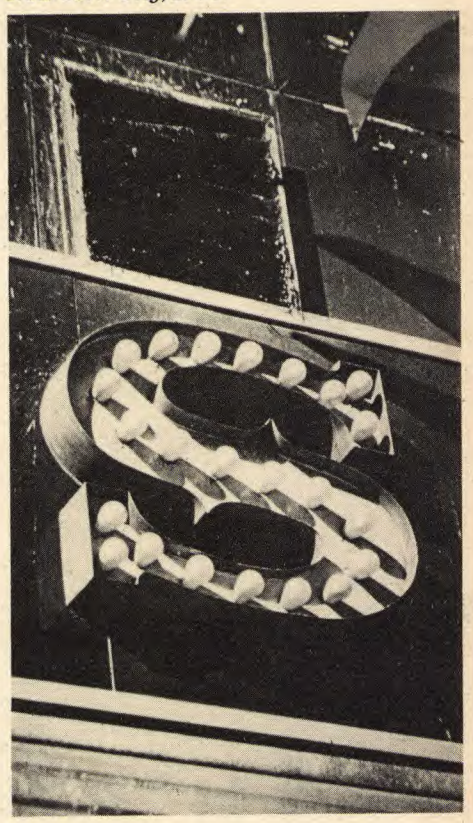
An excerpt from a produce crate sitting on a sidewalk in Amsterdam. Note the Dutch words beneath the S. 1969.



A toy shop window with the last letter of "Toys" interacting with a display of model aircraft kits. New York City, 1972.



Old style signage with incandescent light bulbs that go on-and-off, still in use in long-established neighborhoods. Photographed on the Lower East Side, New York City, 1975.



Memento of the 8 days Simon spent in Rome waiting for a visa to the U.S.S.R. This black-and-white S was photographed in 1969 with Kodachrome.

A common sight in vigilant neighborhoods —metal security gates screen off windows and doors of shops at night, and routine letterforms take on new configurations. New York City, 1975.

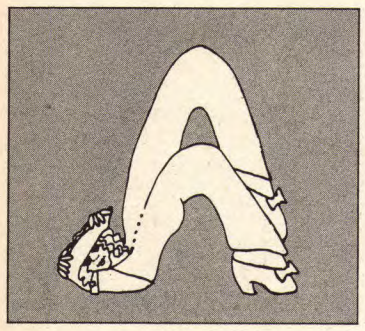
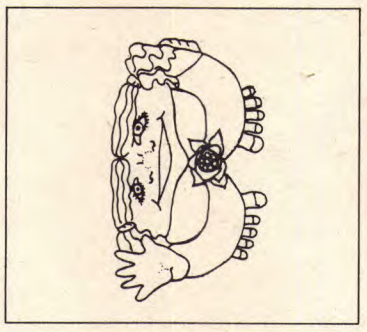
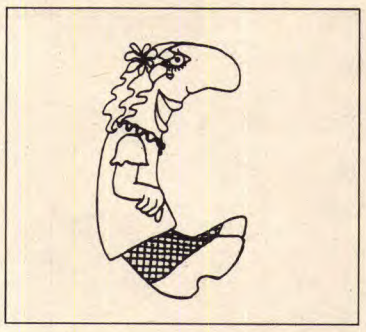
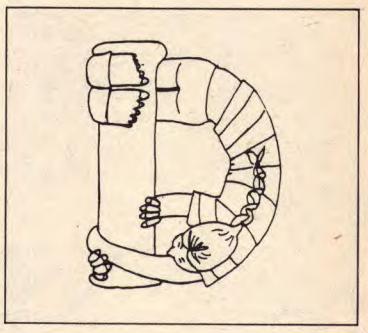
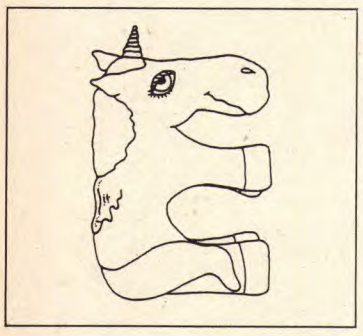
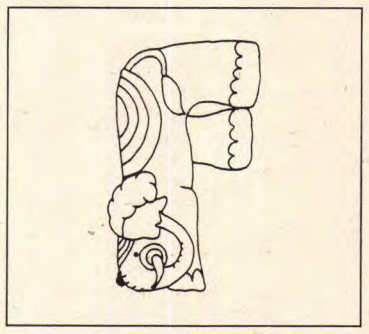
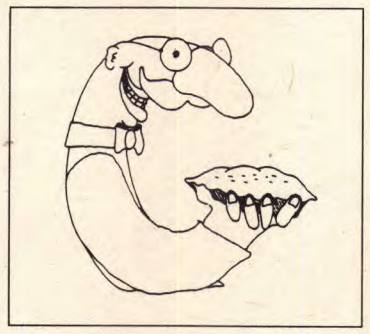
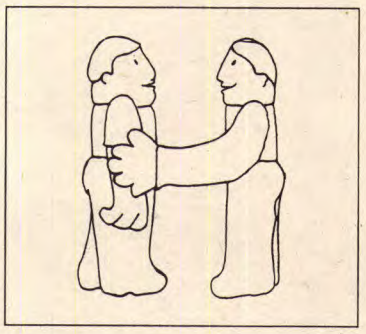
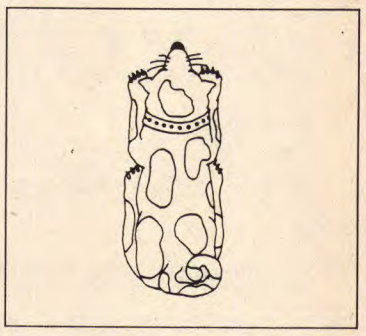
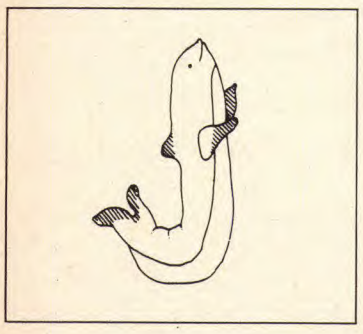
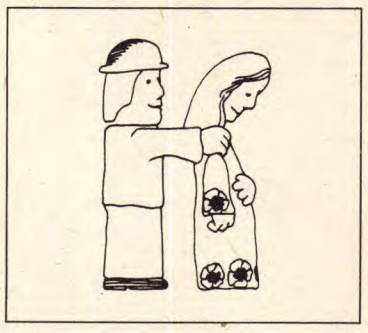
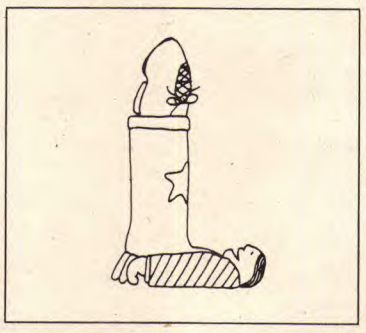
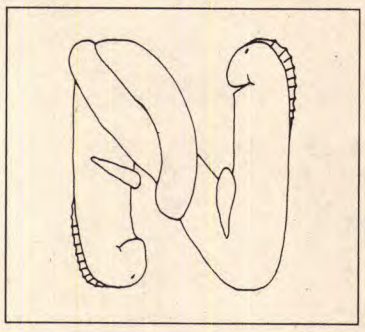
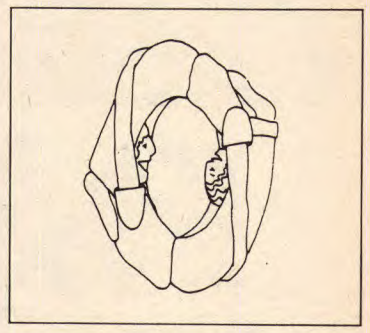
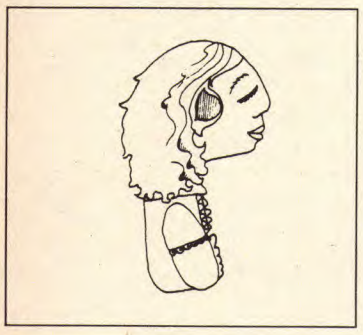
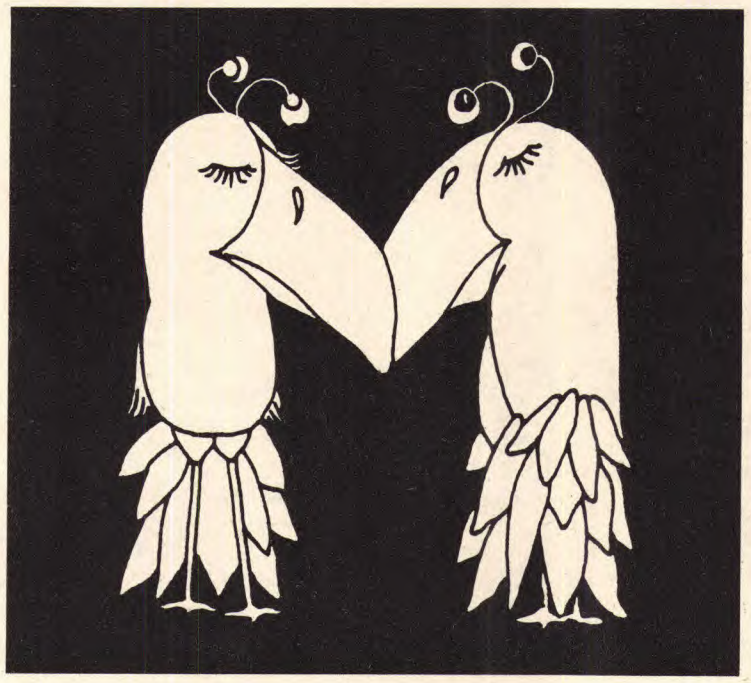
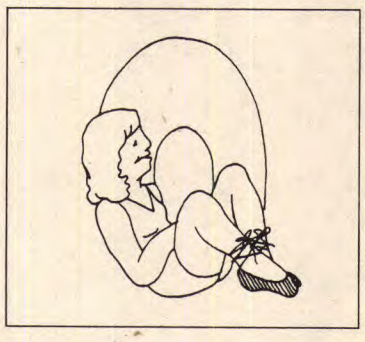
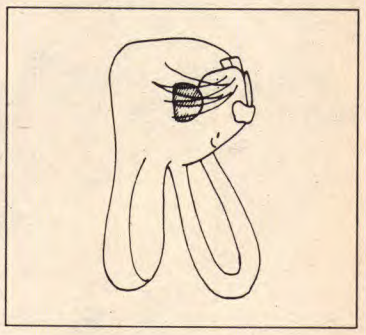
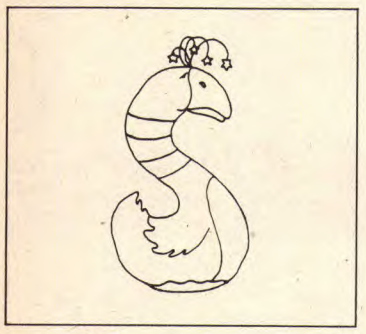
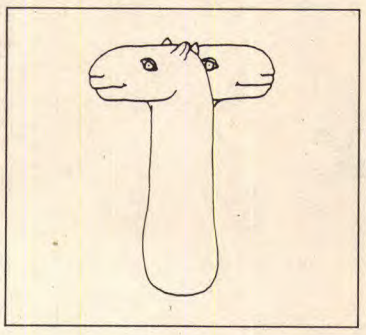
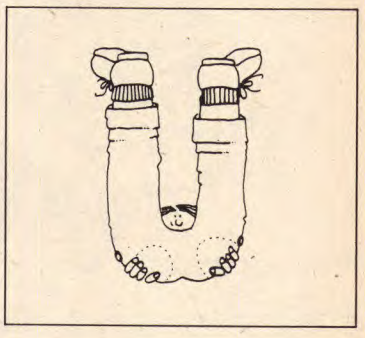
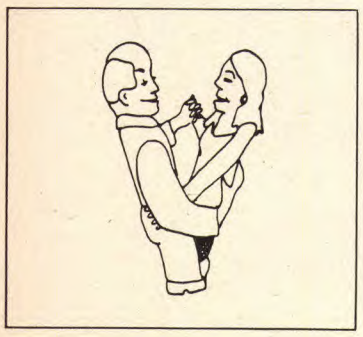
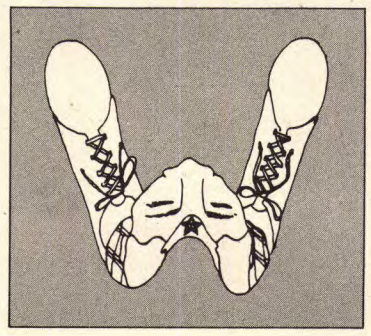
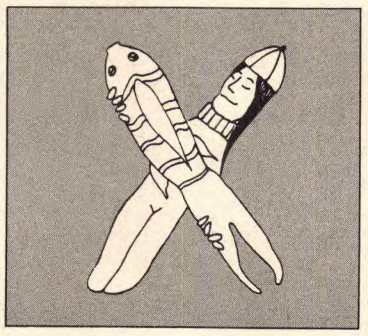
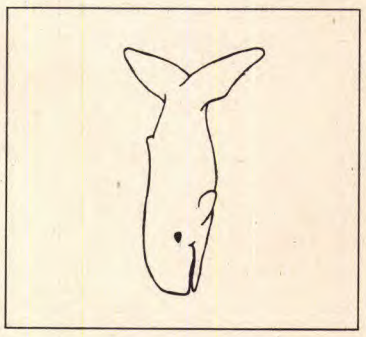
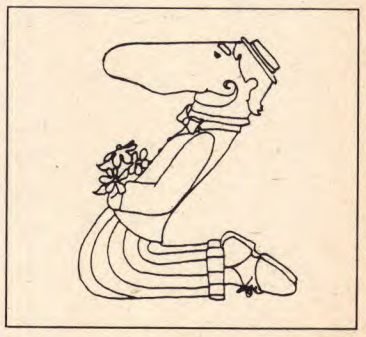
Shot off the door of a truck parked on a New York City street, Simon especially likes the intrusion of the hardware, which he considers to be of special significance.

The last window in a series of five, advertising B-O-O-K-S, *photographed in Union Square, an area and environs noted for its concentration of book stores. New York City, 1975.*

THIS ARTICLE WAS SET IN ITC CUSHING™

Hooker's Hi-Jinks

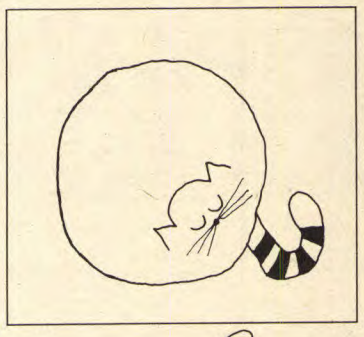
Judging from the spirit of this alphabet and a run-through of her activities, Ms. D. Hooker has energy and imagination to burn. She lives in Santa Cruz, California, but also maintains homes in New Mexico and old Mexico. She "survives," she says, by doing some graphics and producing a line of clothing called "hookers." It includes everything from T-shirts to silk dresses with bold painted images on them. She has also recently illustrated a book, On Becoming Human, by Dr. Nancy Tanner, published in 1981 by Cambridge University Press, N.Y.C. But where her heart is really at is in her painting. She works with acrylics, inks, lettering and gold glazes on glass. Hooker doesn't seem to be hung up on anything but hard work. M.M.

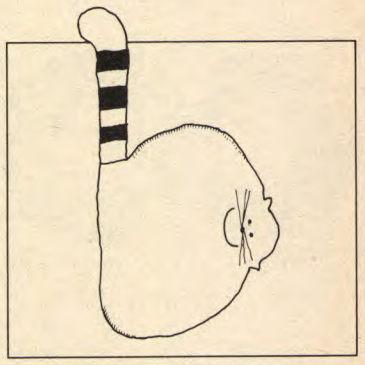



























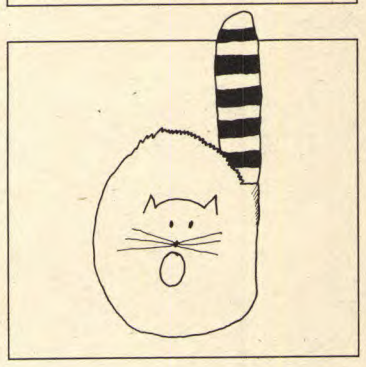
Catphabet

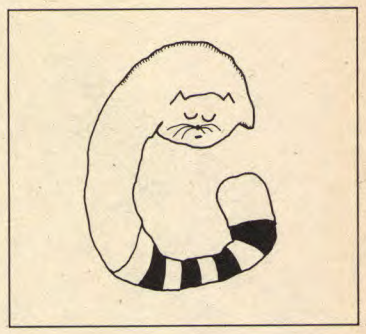
Cat owners are notorious for endowing their pets with superior powers. But have you ever known cats to smile and disport themselves so agreeably as Jill Tanenbaum's feline creations? Her Catphabet was inspired by, and is something of a memorial to, her two loving Siamese cats, Franny and Zooey. When Zooey died of natural causes, Franny followed soon after of a broken heart. It is a touching story and a charming alphabet. From now on, we'll believe everything cat owners tell us.

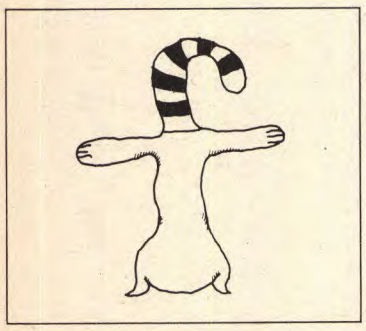
Jill Tanenbaum earned an M.A. in Publication Design; she attended the University of Baltimore and the Maryland Institute of Art after completing her B.A. degree in studio art at the Oneonta campus of SUNY. She is currently employed as assistant art director in an advertising studio in Georgetown, Washington, D.C. M.M.

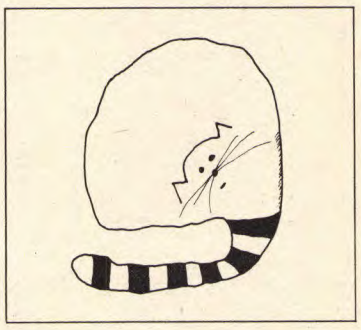


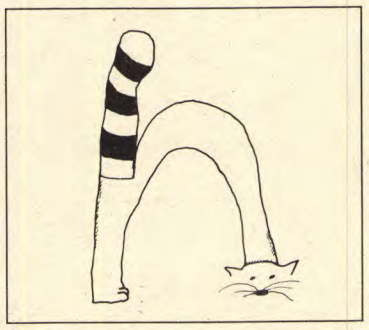


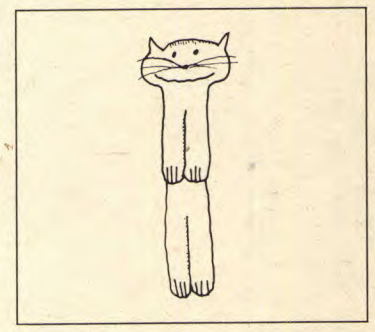


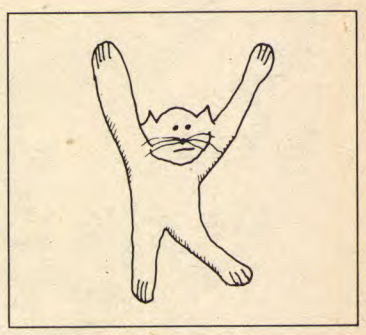


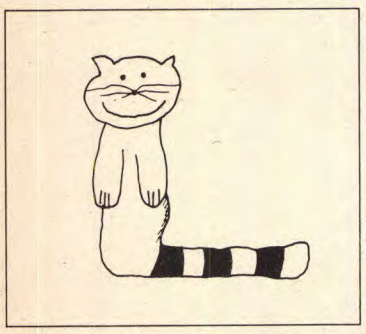


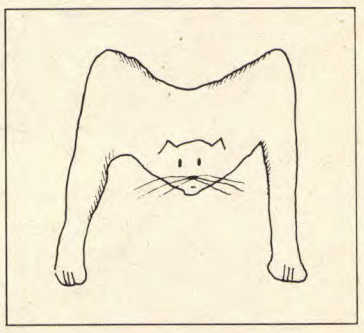


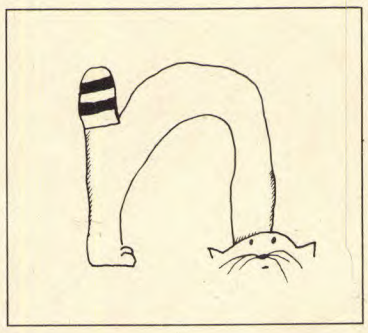


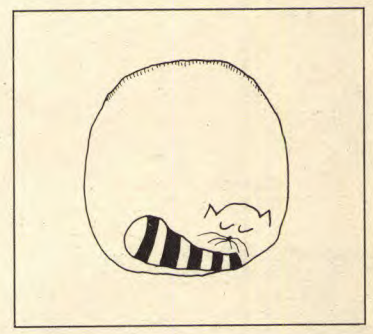


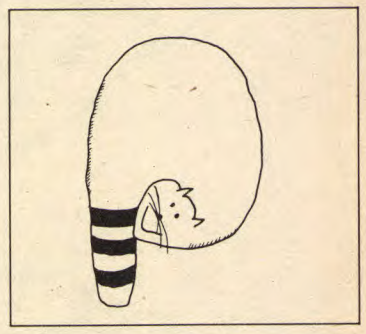


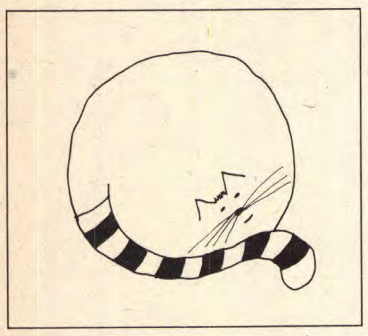


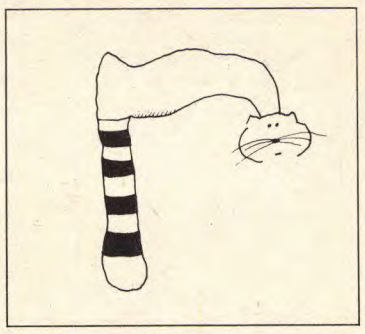


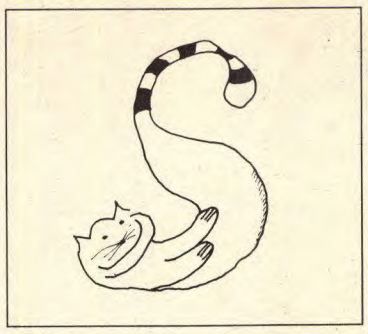


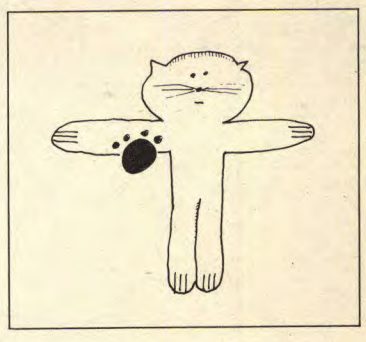


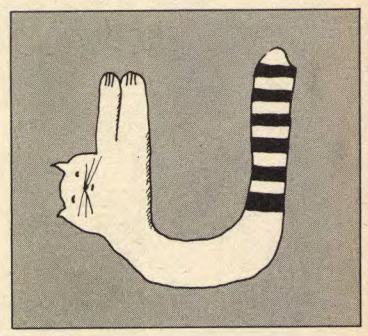


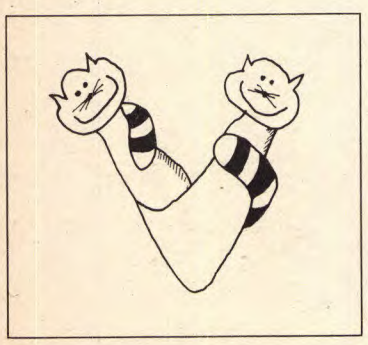


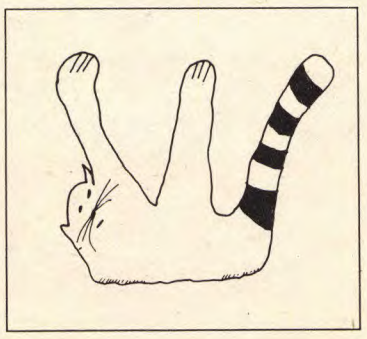


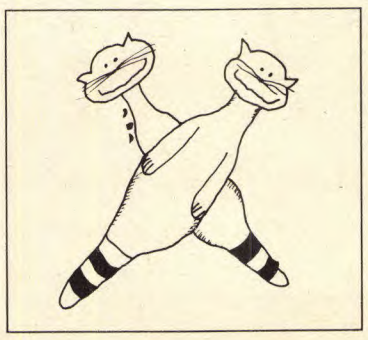












THIS ARTICLE WAS SET IN ITC BOOKMAN™

A WORD SEARCH BY JULIET TRAVISON

coins & paper

How to play: *Find and encircle the international currencies appearing on the right. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out—they may be used again as part of another name!*

Here is a sample to start you off.

While these proper nouns may be spelled differently in other languages, please follow our English versions.

Answer on Page 76.

N	M	K	C	L	I	B	R	A	T	T	A	A	D
E	Z	O	L	O	T	N	I	K	K	Y	N	N	I
W	S	B	B	O	L	S	R	N	P	K	U	I	R
P	O	O	E	N	E	O	A	I	E	O	R	K	H
E	R	A	V	N	N	B	N	T	P	R	O	A	E
N	G	W	E	E	O	D	Q	O	L	E	K	T	M
N	G	U	L	T	R	U	M	T	E	Y	N	I	B
Y	L	I	R	A	A	E	N	S	K	E	L	C	A
M	F	T	C	R	T	I	I	F	C	L	H	L	L
D	O	H	T	H	R	E	R	G	I	O	A	N	B
N	M	E	A	O	N	A	S	E	N	T	I	M	O
A	R	B	F	E	N	E	M	E	A	Y	A	I	A
R	M	E	D	C	T	E	H	Y	P	R	R	N	C
R	I	L	O	H	R	C	K	E	K	E	S	E	N
E	U	Y	A	Y	S	H	I	L	L	I	N	G	M
G	O	L	A	O	A	A	N	L	R	T	E	N	B
U	E	L	R	L	T	L	I	A	I	R	R	A	I
R	O	G	A	M	A	F	N	M	A	U	T	L	S
K	V	L	N	N	N	D	E	V	P	Z	L	I	O
W	A	E	O	I	G	O	I	E	E	E	P	L	L
A	T	C	S	N	L	L	E	N	M	S	I	Y	E
C	N	O	E	A	O	L	L	P	I	C	E	M	T
H	E	R	P	B	E	A	I	O	L	U	I	I	A
A	C	D	E	A	M	R	R	H	B	D	O	L	M
L	W	O	N	T	A	A	T	E	C	O	N	A	B
A	E	B	N	R	N	Y	M	S	D	S	H	A	A
Z	E	A	Y	I	U	G	U	O	A	R	R	O	L
T	L	N	D	N	V	N	Y	L	I	I	U	U	A
E	A	O	I	N	E	Y	U	D	L	E	P	O	Y
U	E	R	T	U	L	N	A	W	E	S	E	P	G
Q	R	K	J	Y	G	I	N	N	E	F	P	F	T

ATT
BAHT
BALBOA
BAN
BAT
BATZEN
BOLIVAR
CENT
CENTAVO
CENTIME
CHON
COLON
CORDOBA
DIME
DINAR
DIRHAM
DIRHEM
DRACHMA
ESCUDO
FIL
FILLER
FORINT
FRANC
GOURDE
GROSCHEN
GROSZ
GUINEA
GULDEN
HALALA
HALF DOLLAR
KINA
KOBO
KORUNA
KRONA
KRONE
KRUGERRAND
KWACHA
KYAT
LEK
LEMPIRA
LEV
LIBRA
LILANGENI
LIRA
MARK
MARKKA
MIL
MILLIEME
NEW PENNY
NGULTRUM
NGWEE
NICKEL
OBAN
OBOL
ORE
OUGUIYA
PENNI
PENNY
PESETA
PESEWA
PESO
PFENNIG
PIASTRE
PICE
POUND
PUL
PYA
QUARTER
QUETZAL
RAND
REAL
RIN
RIYAL
RUPEE
RYAL
SALUNG
SATANG
SCHILLING
SEN
SENE
SENTIMO
SHILLING
SOL
SOVEREIGN
STOTINKA
TALA
TAMBALA
THALER
THEBE
TOEA
WON
YEN
YUAN
ZLOTY
ZOLOTNIK

Le thème est: pieces de monnaie et papier—monnaie. *Un jeu de mots de Juliet Travison.*

Entourez d'un cercle les noms dont la liste figure ci-contre, à droite. Ils sont disposés verticalement, horizontalement, diagonalement et même inversément. Ne barrez aucune lettre—vous pourriez en avoir besoin pour un autre nom!

Bien entendu, de toutes les orthographes possibles, c'est l'anglaise qu'il faut retenir.

Nous avons simulé un exemple pour vous mettre sur la voie.

La solution est en page 76.

Münzen und Papiergeld *Ein Wortsuchrätsel von Juliet Travison.*

So löst man dieses Rätsel: Sie müssen die rechts angeführten Namen internationaler Währungen finden und umkreisen. Diese können senkrecht, waagerecht, diagonal und sogar rückwärts vorkommen. Streichen sie keine Buchstaben aus—sie könnten als Teil eines anderen Namens gebraucht werden.

Das Beispiel zeigt, wie man die Lösung des Rätsels beginnt.

Obwohl die Währungsnamen in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Auflösung auf Seite 76.

Photographs of coins from "The Art of Coins and Their Photography" by Gerald Hoberman, published by Harry N. Abrams, Inc., New York, in association with Spink & Son Ltd, London.

Note: Photographs of famous composers which appeared in Vol. 9, No. 2 were from "Great Composers in Historic Photographs" © 1981 by Dover Publications, Inc., New York.

THIS PAGE WAS SET IN ITC FRANKLIN GOTHIC™ AND ITC GORILLA™

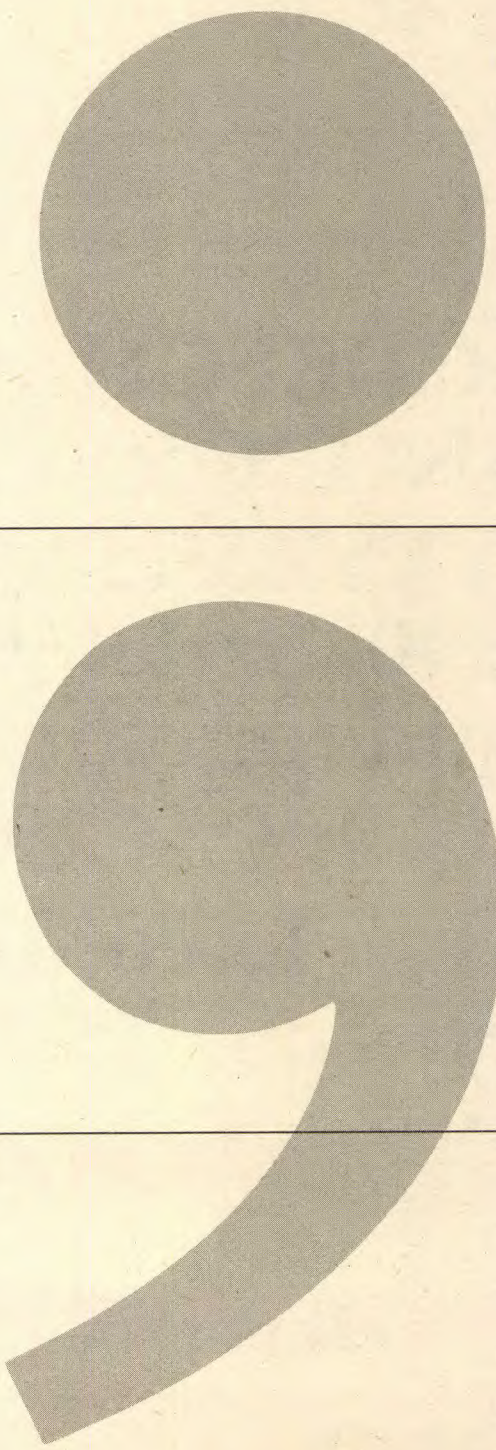
ITC New Baskerville™ Roman, Semi Bold, Bold, and Black weights with the corresponding italics are new typefaces from ITC. Small caps are available in the Roman and Semi Bold weights, and oldstyle figures have been created for all weights in both roman and italic designs. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity: ITC™ LICENSED

itc new Basker-ville™

These new typefaces will be available to the public on or after October 15, 1982, depending on each manufacturer's release schedule.

WHAT'S NEW FROM ITC

ITC New Baskerville™ is a revival typeface family based on Baskerville, the beautiful workhorse. Two seemingly contradictory terms, and yet Baskerville is both: accepted as a masterpiece of typeface design, and one of the world's most widely used typefaces. If the original typeface designs created by John Baskerville in 1762 had any shortcoming, it was that they were not released as a full typeface family; only a roman and italic were issued. ✣✣ From time to time, efforts to redesign and upgrade Baskerville have been attempted, but no complete family capturing the beauty and power of the original materialized. ✣✣ In 1978, Mergenthaler Linotype Company released a revised and updated version of Baskerville that was a faithful interpretation of the first Baskerville design, and carried three additional weights with corresponding italics. For the first time, the beauty and grace of Baskerville was combined with the practicality of a broad range of typeface weights. Now, through a licensing agreement, ITC is making this versatile and well integrated typeface family available to all ITC Subscribers.



ITC New Baskerville™ Roman

ABCDEFGHIJKL
MNOPQRSTUV
WXYZ&12345678
90abcdefghijklm
nopqrstuvwxyz$$
f¢£%ÇŁØÆŒßçˆ
łøäëöåfi123456789
0ˇ˘°(:;,..!?•-—“ ”’)[#/*
†‡§@«»1234567890]
aeilmorst

ITC New Baskerville™ Semi Bold

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ&123456
7890abcdefghijkl
mnopqrstuvwxyz
$$f¢£%ÇŁØÆŒ
ßçˆłøäëöåfi123456
7890ˇ˘°(:;,..!?•-—“ ”’*)
[#/†‡§@«»1234567890]
aeilmorst

ITC New Baskerville™ Bold

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ&12345
67890abcdefghi
jklmnopqrstuvw
xyz$$f¢£%ÇŁØ
ÆŒßçˆłøäëöåfi12
3456789 0ˇ˘°(:;,..!?•
-—“ ”’)[#/*†‡§@
«»1234567890]
aeilmorst

ITC New Baskerville™ Black

ABCDEFGHIJK
LMNOPQRST
UVWXYZ&123
4567890abcdef
ghijklmnopqrs
tuvwxyz$$f¢£%
ÇŁØÆŒßçˆłøäë
öåfi1234567890
ˇ˘°(:;,..!?•-—“ ”’)[#/*
†‡§@«»1234567890]
aeilmorst

ITC New Baskerville™ Italic

ABCDEFGHIJKL
MNOPQRSTUV
WXYZ&12345678
90abcdefghijklmno
pqrstuvwxyz$$f¢£
%ÇŁØÆŒßçłøæœ
fi1234567890˘˘°(:,,..!
?•-—“”’)[#/*†‡§@
«»1234567890]
aeilmorst

ITC New Baskerville™ Semi Bold Italic

ABCDEFGHIJKL
MNOPQRSTUV
WXYZ&12345678
90abcdefghijklmn
opqrstuvwxyz$$f¢
£%ÇŁØÆŒßçłøæ
œfi1234567890˘˘°
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aeilmorst

ITC New Baskerville™ Bold Italic

ABCDEFGHIJKL
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ITC New Baskerville™ Black Italic

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ÆŒßçłøæœfi12
34567890˘˘°(:,,..!
?•-—“”’)[#/*†‡§
@«»1234567890]
aeilmorst

ITC NEW BASKERVILLE™

ROMAN	SEMI BOLD	BOLD	BLACK
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its pl anning; the designer must care. In contemporary advertising t he perfect integration of design elements often demands unort hodox typography. It may require the use of compact spacing minus leading, unusual sizes and weights; whatever is needed t o improve appearance and impact. Stating specific principles o r guides on the subject of typography is difficult because the pri 6 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its p lanning; the designer must care. In contemporary advertising the perfect integration of design elements often demands uno rthodox typography. It may require the use of compact spacin g, minus leading, unusual sizes and weights; whatever is neede d to improve appearance and impact. Stating specific principl es or guides on the subject of typography is difficult because th	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its p lanning; the designer must care. In contemporary advertising the perfect integration of design elements often demands uno rthodox typography. It may require the use of compact spacin g, minus leading, unusual sizes and weights; whatever is neede d to improve appearance and impact. Stating specific princi ples or guides on the subject of typography is difficult because	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary a dvertising the perfect integration of design elements often demands unorthodox typography. It may require the use o f compact spacing, minus leading, unusual sizes and weigh ts; whatever is needed to improve appearance and impact Stating specific principles or guides on the subject of typ**
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ITALIC

Excellence in typography is the result of nothing more than an attitude Its appeal comes from the understanding used in its planning; the desi gner must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or guides on the subject of typography is difficult because the principle applying to one job may not fit the next. No two jobs are iden
6 POINT

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9 POINT

Excellence in typography is the result of no thing more than an attitude. Its appeal co mes from the understanding used in its pla nning; the designer must care. In contempo rary advertising the perfect integration of d esign elements often demands unorthodox t ypography. It may require the use of compa ct spacing, minus leading, unusual sizes a
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Excellence in typography is the result o f nothing more than an attitude. Its ap peal comes from the understanding us ed in its planning; the designer must c are. In contemporary advertising the p erfect integration of design elements oft en demands unorthodox typography. I t may require the use of compact spacin
11 POINT

Excellence in typography is the resu lt of nothing more than an attitude. Its appeal comes from the understa nding used in its planning; the desi gner must care. In contemporary ad vertising the perfect integration of d esign elements often demands unort hodox typography. It may require th
12 POINT

Excellence in typography is th e result of nothing more than a n attitude. Its appeal comes fro m the understanding used in i ts planning; the designer must care. In contemporary advertis ing the perfect integration of de sign elements often demands u
14 POINT

SEMI BOLD ITALIC

Excellence in typography is the result of nothing more than an attitud e. Its appeal comes from the understanding used in its planning; the d esigner must care. In contemporary advertising the perfect integratio n of design elements often demands unorthodox typography. It may re quire the use of compact spacing, minus leading, unusual sizes and w eights; whatever is needed to improve appearance and impact. Statin g specific principles or guides on the subject of typography is difficult because the principle applying to one job may not fit the next. No two

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Excellence in typography is the result of nothin g more than an attitude. Its appeal comes from the understanding used in its planning; the de signer must care. In contemporary advertisin g the perfect integration of design elements ofte n demands unorthodox typography. It may re quire the use of compact spacing, minus leadi ng, unusual sizes and weights; whatever is ne

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BOLD ITALIC

Excellence in typography is the result of nothing more than an attitud e. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integrat ion of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Sta ting specific principles or guides on the subject of typography is diffic ult because the principle applying to one job may not fit the next. No

Excellence in typography is the result of nothing more tha n an attitude. Its appeal comes from the understanding us ed in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weight s; whatever is needed to improve appearance and impact Stating specific principles or guides on the subject of typog

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CONNECTING DOTS
OR GRAPHICS BY COMPUTER

In our last issue, we described some of the goings-on at the Computer Graphics Lab of the New York Institute of Technology, with special attention to new techniques in animation. In this issue, we're taking advantage of our color section to show you some of the joys of manipulating and painting with the computer, using the CGL Images system specifically. You'll also see that while the computer is capable of generating psychedelic fantasies, it can behave quite sedately as well, with stunning fidelity to traditional techniques.

Some years ago, the wonderful, witty American playwright, George S. Kaufman, was invited to the country estate of a friend. Surveying the voluptuous flowers in their tidy beds, the sculptured shrubs and endless vistas of plush lawns, he proclaimed the immortal words... "It's what God would do if He had money."

Sitting before a monitor at the Computer Graphics Lab of NYIT recently, watching a steady stream of graphic fireworks exploding on the screen, those words – with variation – rang through my head... "It's what humans would do if they had time."

Time, it seems, is the major difference between producing graphics by "hand" or by computer. For all its mind-boggling stunts, there is nothing magical about the computer. There is nothing a designer or artist can do via the computer that he can't do at a drawing board with conventional tools. But with the computer, days – even weeks – of experiments, renderings, revises and retouching can be reduced to hours – even minutes and seconds. Not to mention that you can say goodbye to tons of supplies – tracing pads, illustration boards, rubber cement, stats, paints, pencils and all the paraphernalia of a studio.

It's true, of course, that even technological titans get carried away watching the computer perform, and are ready to call it "magical." The very scientists at CGL who devised the software program refer to the electronic drawing stylus as a "wand" implying that it's invested with supernatural powers. But it misrepresents facts to attribute any creative powers to the computer. All the creativity is in the engineers who program the computer and the artists who manipulate it. To set the record straight, one young engineer admonished, "Remember, the computer just connects the dots."

IT JUST CONNECTS THE DOTS

Those five little words are the simplest explanation of how the computer works. They also sum up the relationship between the artist and his new tool and should, once and for all, calm the nerves of graphics people who are afraid the computer is dehumanizing. On the contrary, far from stultifying artists and designers, the options and speed it provides are mind-expanding. Like the abstract expressionist painters who thrived on drips and accidents to nourish their vision, computer artists have a ball doodling with options and improvising, like jazz musicians, at the controls. The instant visuals and variations take a creative person far beyond the confines of the conscious imagination. It is true, the computer is just another tool – but what a tool!

THE NEW TOOL

One of the lovable aspects of the computer, for all its complexity, is that you do not have to know a nut from a bolt to become very proficient at using it. It is also reassuring to know that a whole army of engineers is available to hold your hand when technical advice is needed in executing a project. But in actual fact, artists at CGL who had never sat down at a computer setup before in their lives, were producing work, very comfortably, in a matter of days. Another surprise is that there seems to be no generation gap in acceptance of this new tool. Artists with many years of experience in conventional graphics have embraced the computer as enthusiastically as the new crop of graphic designers fresh out of school. Perhaps this should not surprise us at all. Who should know better than those artists experienced in conventional graphics, the liberating joys of the computer?

Although there's no need for designers and artists to understand the fine points of computer engineering, you cannot be exposed to the equipment without absorbing the basic vocabulary and some knowledge of how it works. The equipment, called hardware, and the system, or set of instructions for using it, called the software program, are generally similar throughout the industry. But the systems we are describing here are those in use at the Computer Graphics Lab, where all the artwork in this color section was produced.

HOW IT WORKS: THE HARDWARE

The Graphics Tablet and Electronic Stylus are the drawing tools. The tablet is a smooth surface covering an electronic grid. The stylus, much like a ballpoint pen, is hooked electronically to the tablet. Wherever the stylus touches the tablet, it sets off an electronic impulse, which shows up on a viewing screen as a tiny dot of light, called a cursor. Any mark made on the tablet – a line, a circle, a figure, a complicated abstract squiggle – though unseen on the tablet, is converted to a series of electronic impulses and then translated to a series of connected dots on the viewing screen, called the Video Display Terminal, or on the Color Monitor.

The Video Display Terminal and Keyboard. The viewing screen, much like a TV screen, displays the list of options available to the artist. The list, called a menu, gives a choice of size, of medium, the width of the brush, color or tint, whether the image should be flopped, enlarged, reduced, blurred, compressed, repeated, erased, etc. The operator moves the electronic stylus across the tablet until the cursor, following those movements on the screen, arrives at the desired option. The stylus is then pressed down on the spot to record the choice. The keyboard, like an ordinary typewriter, is used for interpolating text, titles or labeling work for filing purposes.

The Color TV Monitor is a standard cathode ray tube like the one used in TV sets. It becomes the artist's equivalent of a layout pad, illustration board or canvas. The artist can view work in progress, call up finished work from the computer memory, rearrange, retouch, manipulate artwork and view the results here.

Scanner and Input Equipment. This electronic device recognizes the absence or presence of light and gives the designer or artist the opportunity to feed in a variety of images other than those generated on the computer. Photographs, film, art reproductions, typography, and all manner of graphics can be introduced and manipulated. Typically, standard photographs and type fonts can be scanned, retouched, color-edited, replicated and what-have-you.

Output Devices. Finished computer work can be reproduced for distribution in the form of film, 35mm slides, Polaroid prints, videotapes and paper copies in color or monochrome. Pictures are also available for immediate television broadcast, directly from the computer memory.

Processor, Framestore and Disk Storage. These are all behind-the-scenes units which record and store anything generated or fed into the computer – finished projects or parts of projects to be assembled at a later time – if so instructed by the operator. The capacity for storing work, compared with conventional filing systems for artwork, is almost incomprehensible. In some cases, thousands of images can be stored on the surface of a single disk.

WHAT IT DOES: THE SOFTWARE PROGRAM

The CGL ink system for producing graphics is called Images. With the Images system, there seems to be very little an artist or designer might desire to do that could not be accomplished with this program. For instance, it is possible to:

- Simulate conventional media such as pencil, pen and ink, pastel, acrylic, oil and watercolor paints
- Reproduce every geometric figure – a point, a line, a circle, a square, a cube, a sphere, a triangle, etc.
- Create a line or brush mark of any width and any solid color
- Paint with a multi-colored or graded-color brush
- Create an airbrush effect
- Simulate wet acrylic paint
- Change a color while retaining lightness
- Change lightness while retaining a given color
- Create and paint with a contrived brush (make any desired mark repeatedly, even 3-dimensional strokes with such shapes as cones, spheres or cylinders)
- De-focus or blur edges for soft effects
- Add text – letters, numbers, symbols can be introduced, edited and manipulated to create new fonts, design formats and logos
- Enlarge any detail of a drawing, painting or letterform for correction or retouching
- Animate 2- and 3-dimensional images, graphs, maps, charts and text
- Experiment with color schemes

through the Full Color Option which produces different colors for every picture element simultaneously. The color range – with 256 choices of saturation and value for each hue – runs to the millions.

Another virtue of the computer, less spectacular but highly desirable, is the option it gives the designer to keep a running history of a project. How often has a piece of artwork been completed, but that the question arises: "Was it better at an earlier stage?" The computer memory makes it possible to hang on to every phase of a work-in-progress for evaluation and review.

The incredible flexibility the computer provides in creating advertising layouts, visualizing commercials, producing graphics for print and TV, for retouching, manipulating photographs, making educational and medical films, animation, architectural graphics and presentations of every dimension, is staggering. Studios specializing in computer graphics are already flourishing, and much that we see in the way of news graphics and station I.D.'s on television is computer-generated.

While, as observers, we are bowled over by the speed and ability of the computer to mimic conventional techniques, experimental artists and engineers keep plugging away and probing for the unique potential of the computer. The Computer Graphics Lab at NYIT, a research and development center, and also a production studio for a number of commercial projects, has provided us with a variety of work produced there. Some pieces are entirely abstract, fulfilling the artists' free-floating fantasies. Some represent engineering feats. Some are solidly commercial, produced to meet a client's needs. But above all, the computer's role in these works should be understood realistically. The computer is not an art form... not a creative robot ... but an instrument. Like a piano, with all its keys, strings and a sound box, it doesn't make beautiful music until an artist sits down and plays.

Marion Muller

Color Editing

This color-drenched Statue of Liberty illustrates how the computer can be used to color edit conventional artwork, photographs and other external graphics. Here, a black-and-white photograph was used as a starting point. It was scanned into the computer, digitized and translated back to a black-and-white image on the monitor. For painting purposes, the artist – through the computer – reduced the grey levels from 256 to a far more manageable number. The color was applied in a "tinting" process; the color tones were washed over the grey tones of the photo to retain the contours and 3-dimensional effect. For textural effects, the artist used a variety of "brushes" – dry brush, a circular rolling brush, a wash effect and a pastel chalk brush – all chosen, along with the colors, from the menu and color map displayed on the video terminal. In addition to the color scheme shown, a touch of the electronic stylus could call up the CGL Full Color option, which would produce a continuous display of color variations for each element of the picture simultaneously.

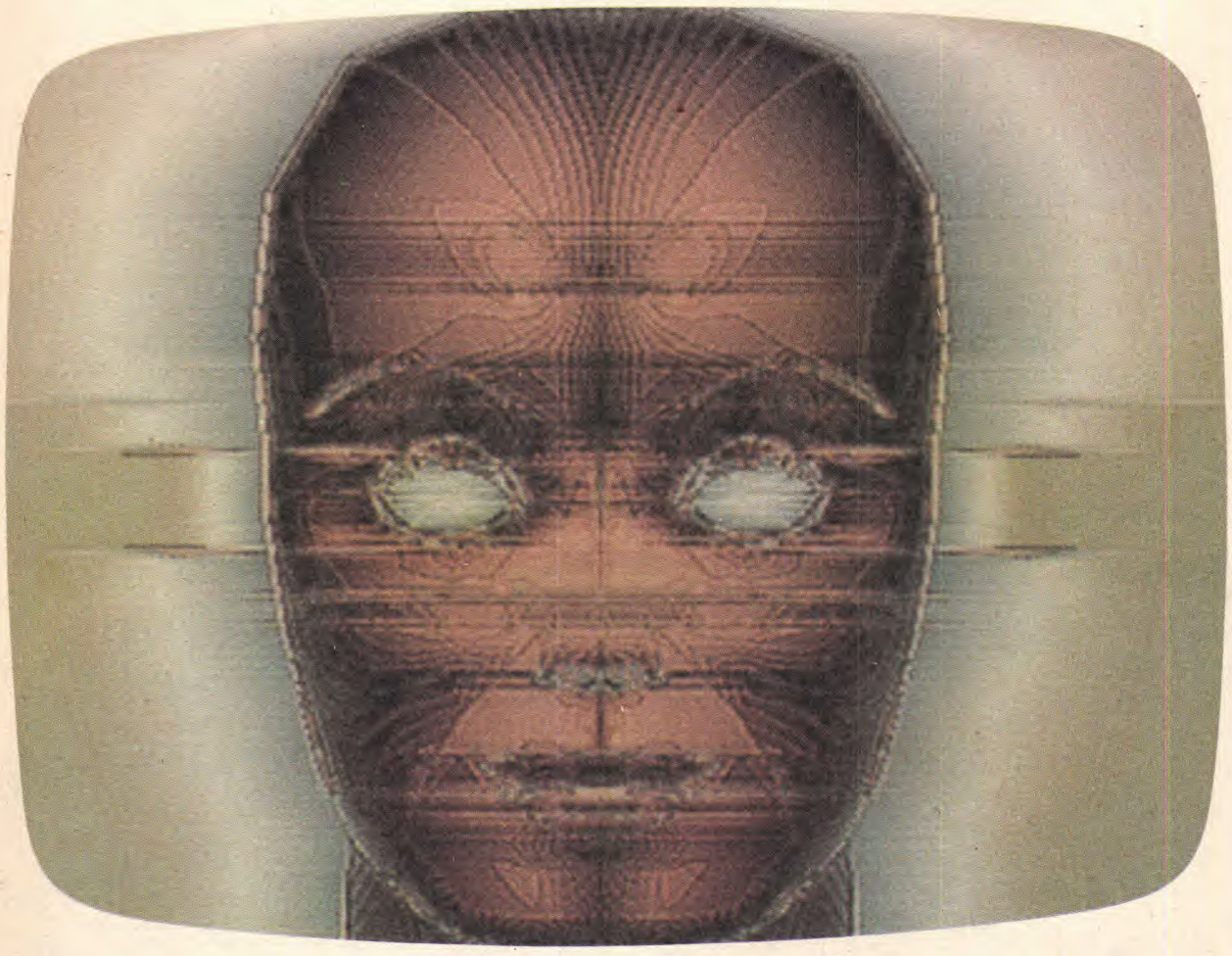
Artist: Becky Allen

Computer-generated art...

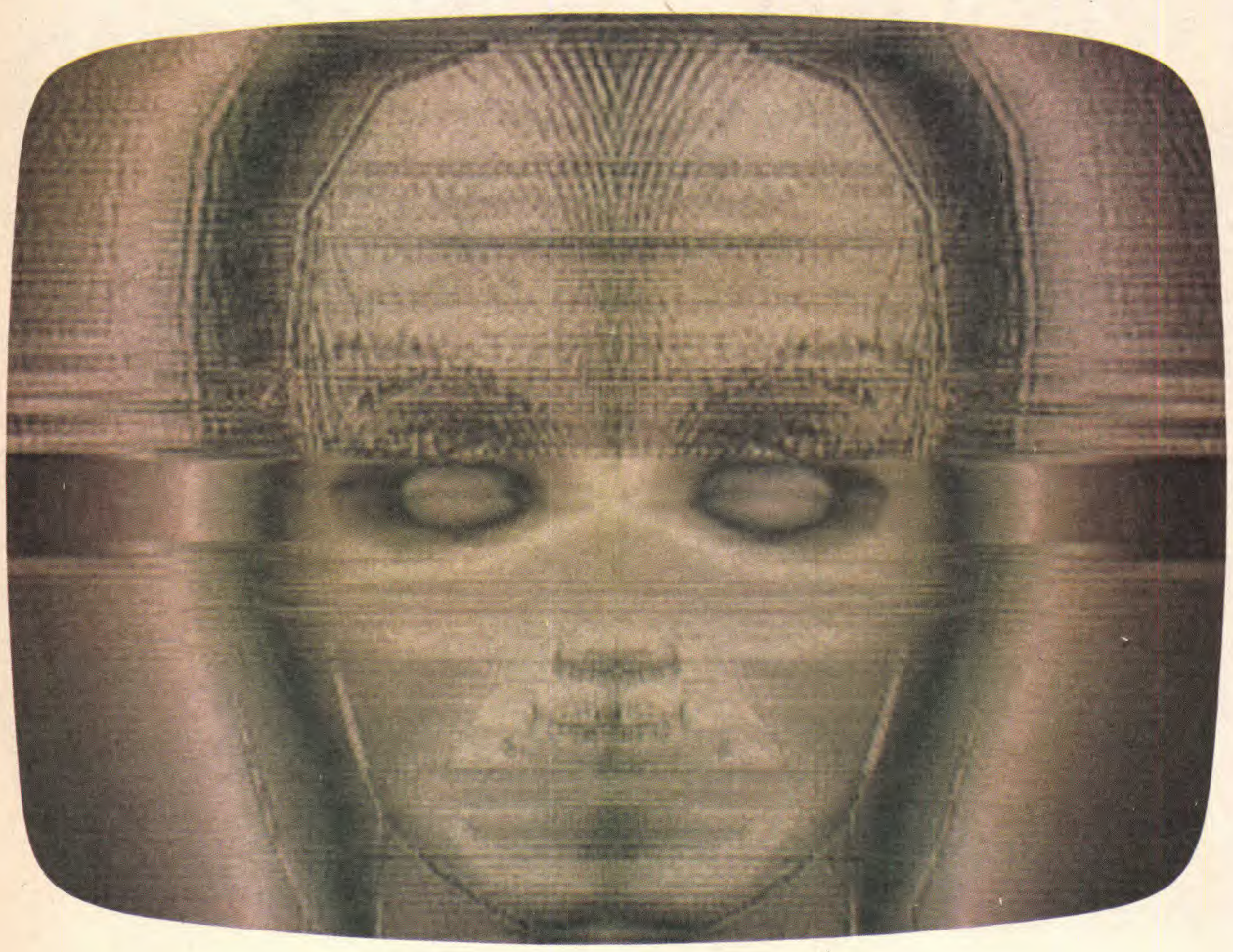
◀ This 3-dimensional head was produced without benefit of a photograph, a drawing, or any other pre-existing graphic form. It was generated completely by computer. To do this, the entire surface of a form must be conceived as a network of connected polygons. Each of these small geometric divisions is then assigned a "light" value, depending on its relative location on the form. The differing light values of adjacent polygons produce the illusion of advancing and receding planes, and in this way they describe the contours of a 3-dimensional image. The location of each polygon and its assigned light value are digitized into the computer, and the information is then translated back as a graphic image which appears on the monitor.

and variations

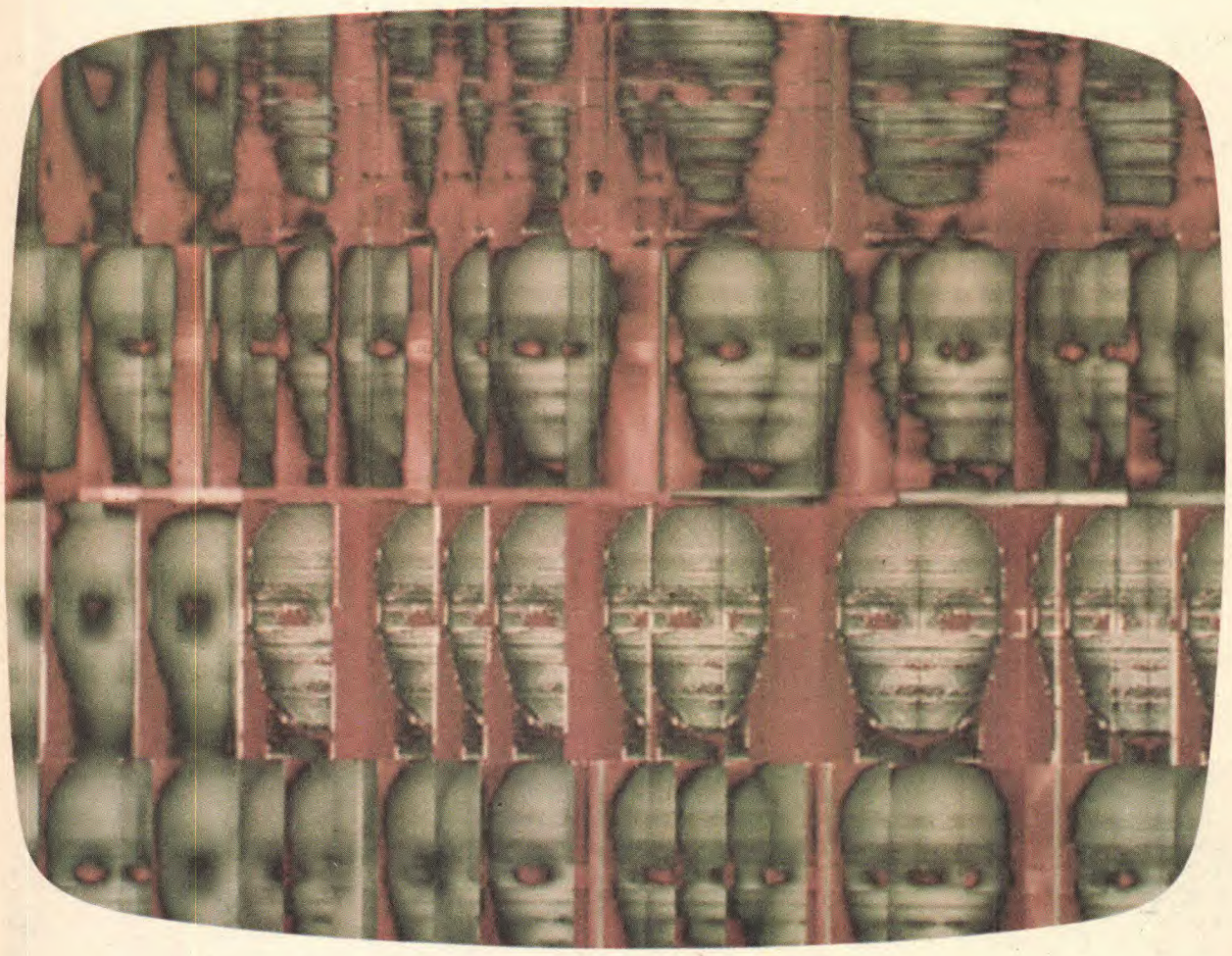
Starting with the head, which was formulated and generated on the computer by a programmer, one of the artists at CGL proceeded to manipulate and experiment with a number of computer options to achieve the variations shown here.



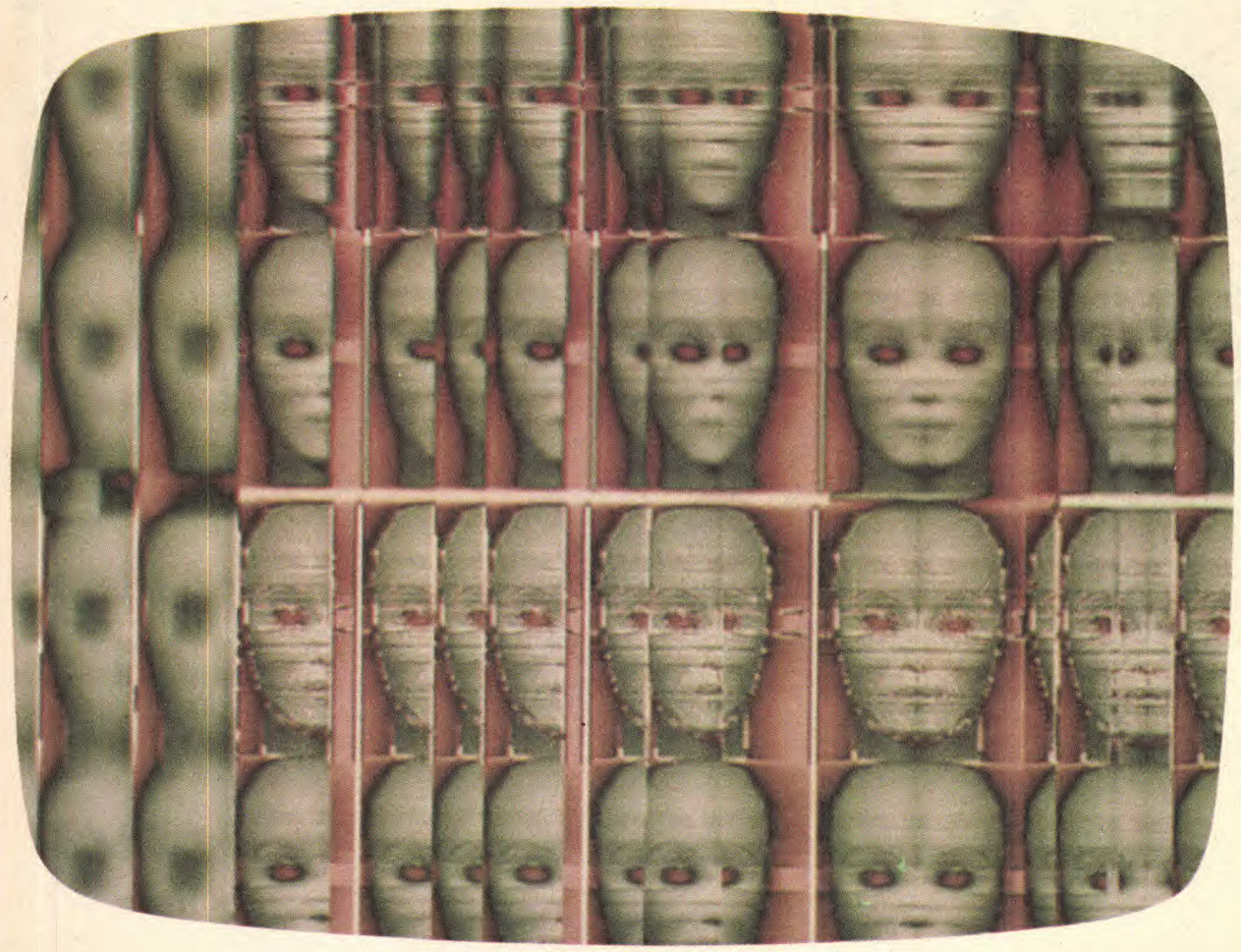
◀ The patterns created in this image were obtained by "blurring" and "smearing" options in the paint program. To understand the process, you must think of the picture as an amalgam of tiny pixels (picture elements) each having an assigned color. The blurring effect is achieved by averaging the color values of adjacent pixels in either a vertical or horizontal direction. The effect is to soften the area involved. The smear option produces the look of wet paint. Another unusual technique, called lerping, (linear interpolation) permits the artist to integrate a transparent level of the image with the full color version, for an unusual veiled and softened effect.



▼ The textures achieved in this version were arrived at through manipulation of the color system. For every hue, the computer offers a complete color map – a range of 255 values and intensities – from which the artist selects the desired one. The computer also offers a black-and-white map in a checkerboard arrangement of alternating black-and-white squares. When the color and black-and-white maps were called up simultaneously, as in this image, the smooth metallic-like surface of the head was transformed into a more animated, granular texture.



♦ Any image can be enlarged, reduced, halved, quartered, fractioned to any quantity, duplicated, multiplied or blocked out by a command through the keyboard. In these variations of split and multiplied images, the artist also used selective vertical and horizontal blurring and smearing to soften certain areas, and another option, "filtering," to sharpen areas and achieve higher resolution.

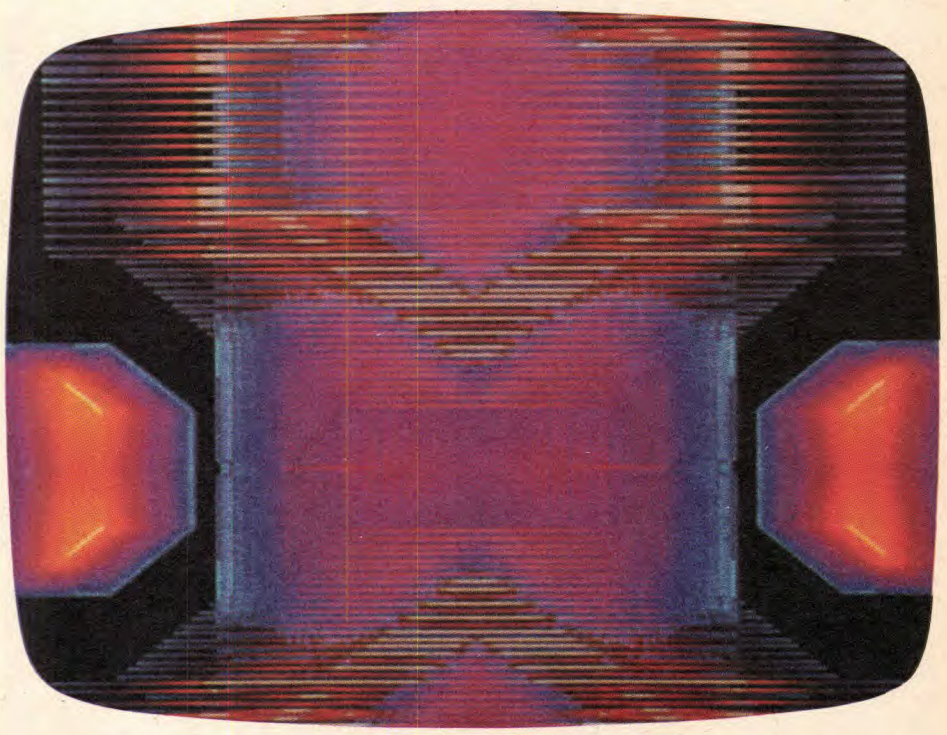


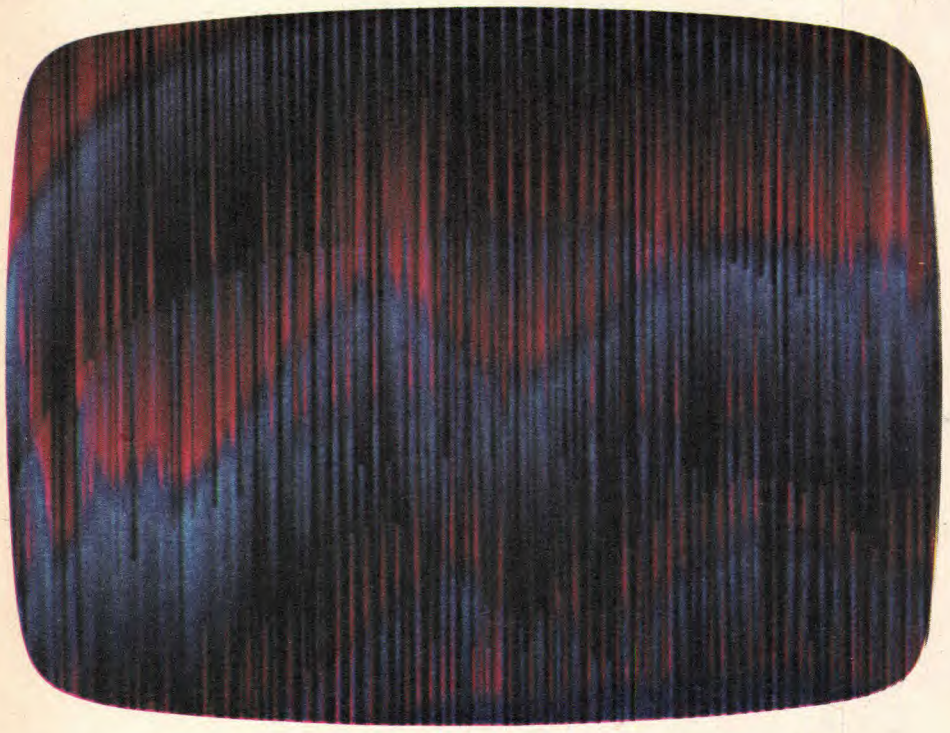
Computer-generated head by Dr. Fred Parke, Technical Director of CGL
Variations by artist Michael Assante

Color abstractions, experiments, manipulations

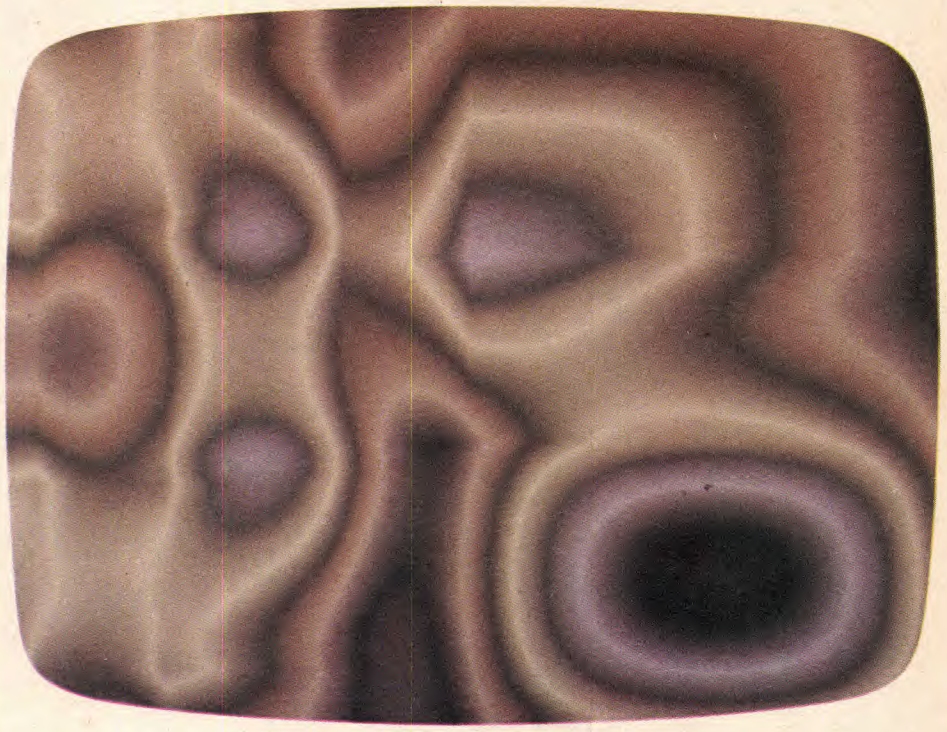
Like a blank canvas to a traditional artist, a blank monitor to a computer artist can be either intimidating or an invitation to plunge into a joyous adventure. Some artists are adept at simulating traditional techniques on the computer. Some welcome it as an aid in simplifying and speeding up conventional processes. Others, like the artist whose work is represented here, see the computer as a unique tool with a character all its own. The work on these pages was created in the course of experiments with a variety of computer options. No pre-existing graphics were used. The work was solely a dialogue between the artist and the computer.

This abstraction started with a cross-hair – two thin intersecting lines in the middle of the screen. The artist then selected the cycle paint option which reproduced the lines in a continuous stream of colors as long as he held the electronic pen pressed down on this option. These multi-colored bands then became his "brush," which he manipulated to create the design form. Repeating the form elsewhere in the frame, as he did at the bottom, is called "writing the brush." The strong grid lines of the pattern were smoothed off in some areas by horizontal blurring.





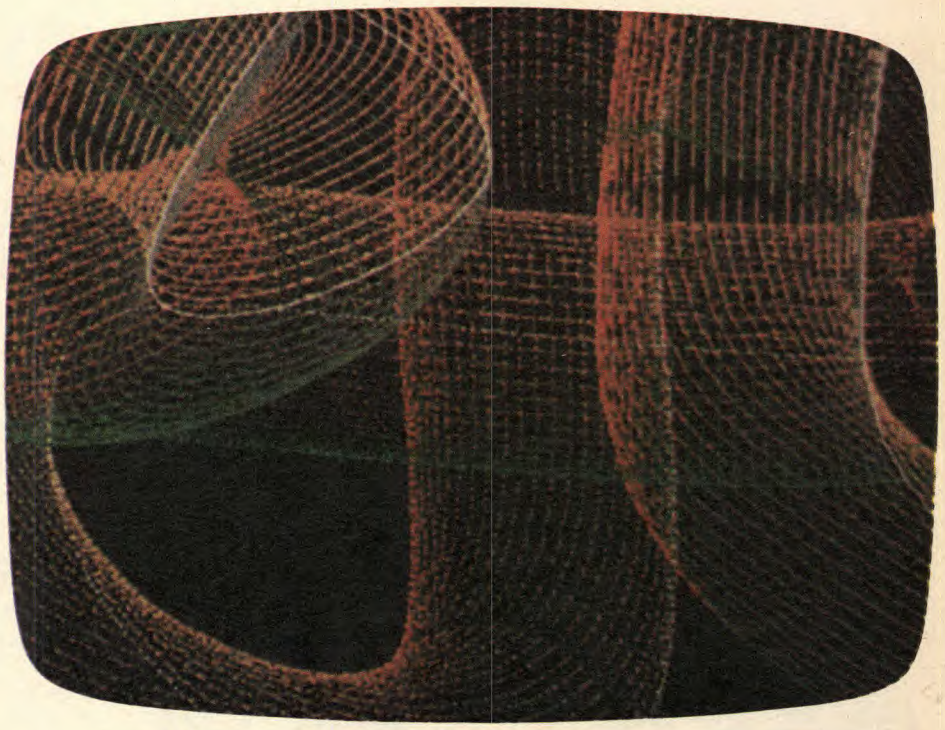
One small horizontal dash was the start of this pattern. By cycle painting, the artist created a series of multicolored dashes arranged in a vertical line, which he chose as his "brush." Writing with this brush horizontally across the field, he established a pattern of vertical, overlapping strokes which provided depth and grain.

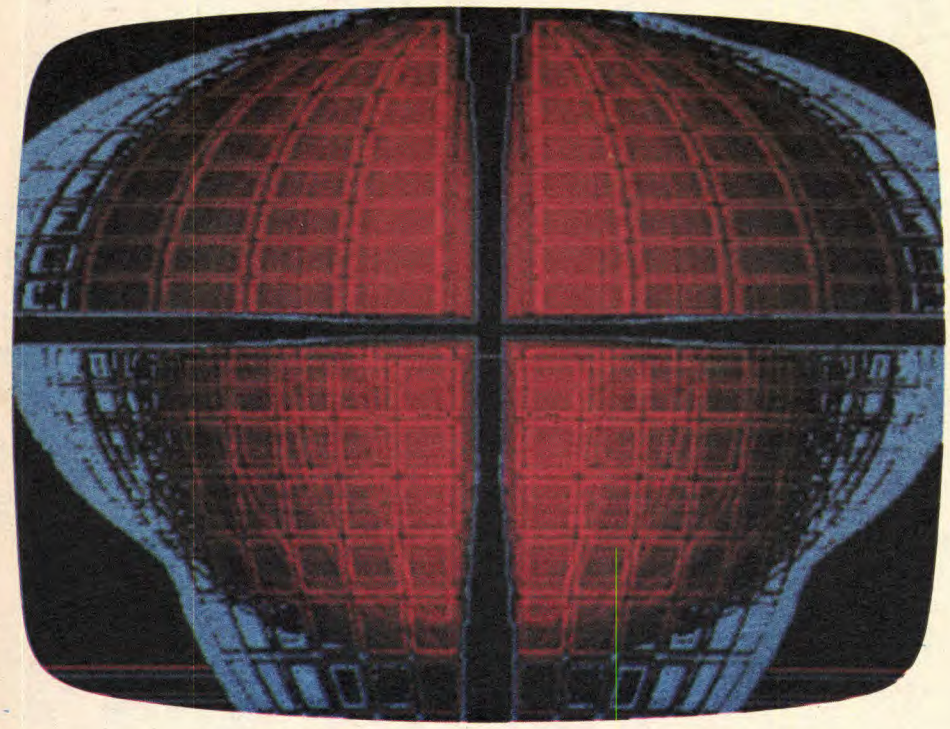


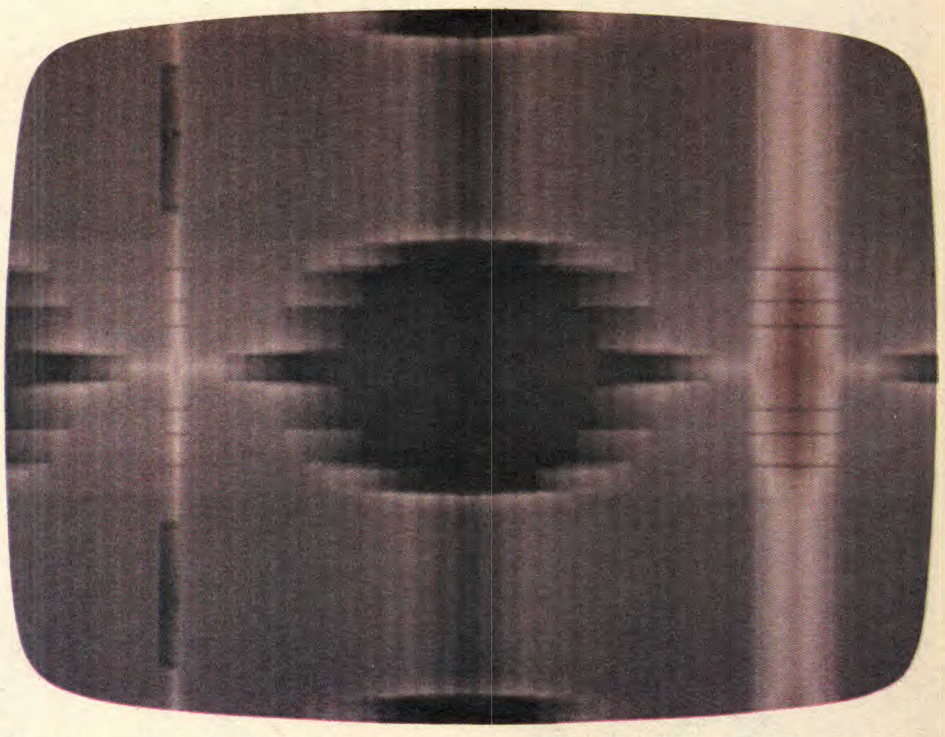
This strong free-form pattern started with a vague, amorphous shape of high color value. Using judicious horizontal and vertical blurring, and by manipulating the color map to achieve high contrasts, the artist achieved the textural effect and illusion of depth.

Starting with a striped field, the artist applied circular and elliptical expansions to certain areas. This kind of distortion is achieved through instructions via the keyboard. Such distortions can be applied to any portion of the field by communicating the location and nature of the distortion desired.

This meandering pattern started from a single pixel, or dot of color, used as a brush. The artist moved it in a circular gesture which created a curving line of continuous dots. He then cycle painted to create a multi-colored brush of parallel dotted lines, and with this brush he worked the undulating curves of this pattern.







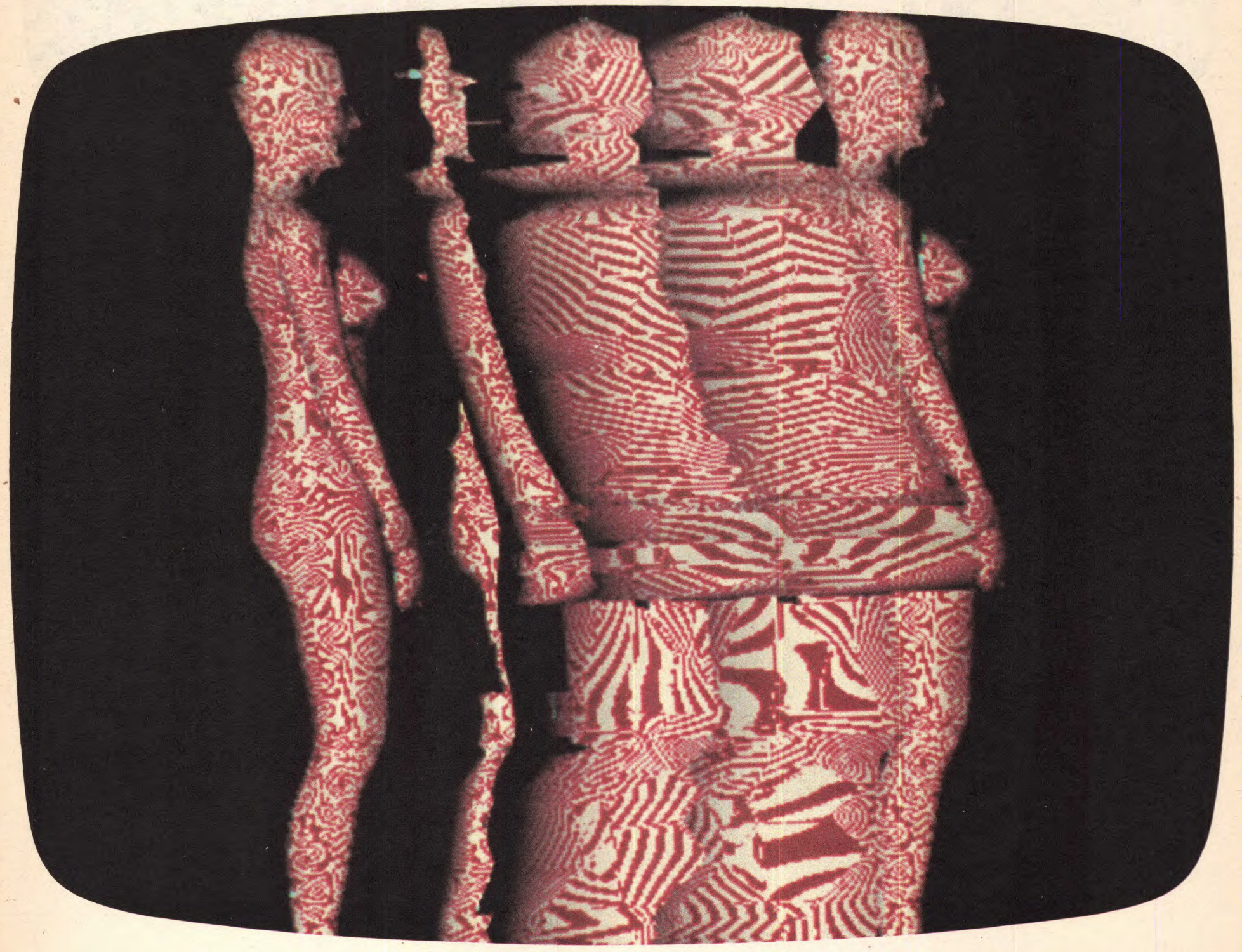
In the beginning, this was a single small square. It multiplied, via keyboard instructions, into a checkerboard grid. It was rounded off, distorted into a spherical shape and quartered, also via keyboard instructions. The black-and-white image was then washed over with selected values of red and blue. An intriguing aspect of the color program is that once the pixel value of each color in a color scheme has been established, the artist can experiment with color choices up or down the scale, and all elements will move in proportion to the original relationship.

In this work, the artist started by drawing a series of thin vertical lines. Using the blurring and filtering processes, he broadened lines into stripes, softened selected stripes and sharpened others. The smear paint option was also employed to color wash areas. The transparency of the washes, like in water color, permits in-between color levels to show through.

Artist: Michael Assante

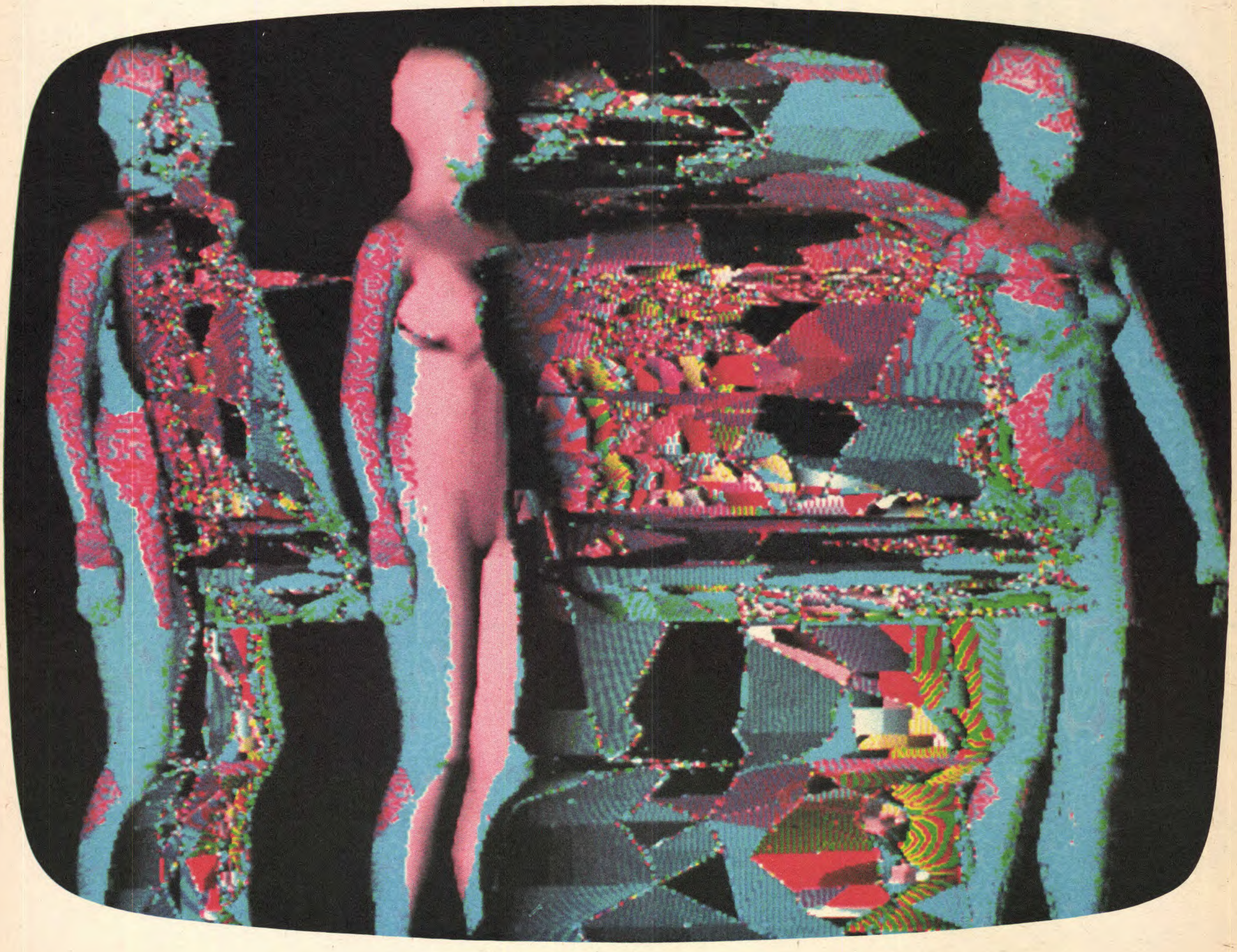
Computer Expressionism

The computer satisfies engineers in one way and artists in another. Engineers use the computer as a scientific tool. They feed it everything they know and are delighted when it simulates the laws of the physical world. Artists, on the other hand, are happy to let the computer lead them into unexplored territory and unpredictable visions.



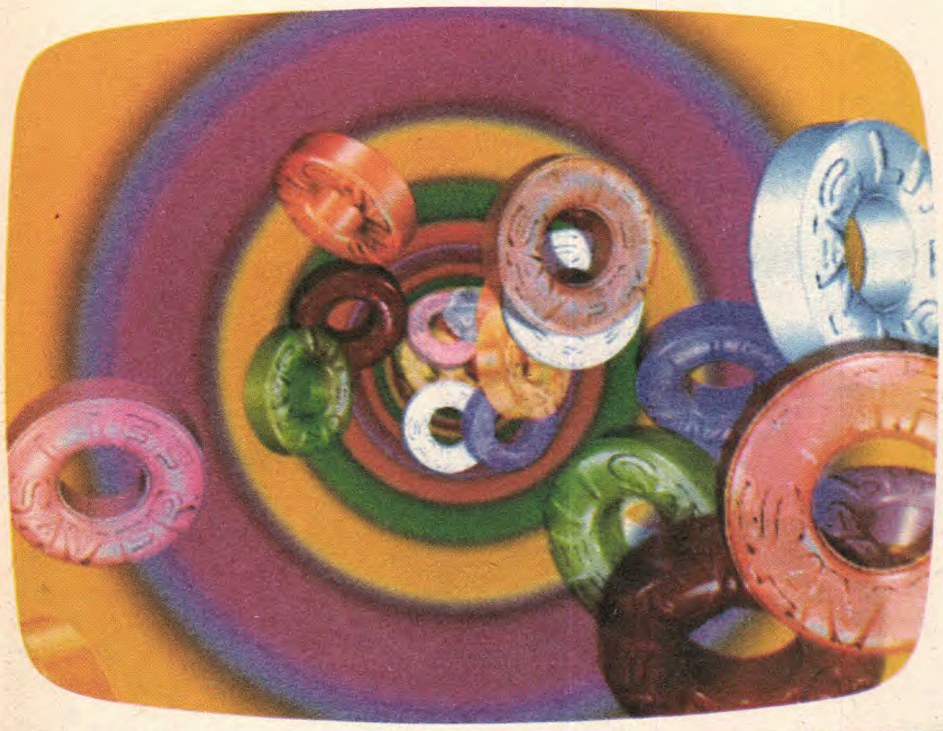
These two figurative works started as straightforward tableaus of female figures. The figures were digitized into the computer as polygons of light (described previously). The artist then arbitrarily mapped patterns onto the surface of the figures, sometimes integrating with the polygons, sometimes with the natural forms of the bodies. He used transparent effects, distortion, patterns imposed on imaginary spheres surrounding the figures. Nothing was premeditated but, as in Abstract Expressionist art, accidents and chance effects were enthusiastically welcomed. They were also evaluated and accepted or rejected by the artist who, in the end, had final control over the work.

Artist: Duane Palyka



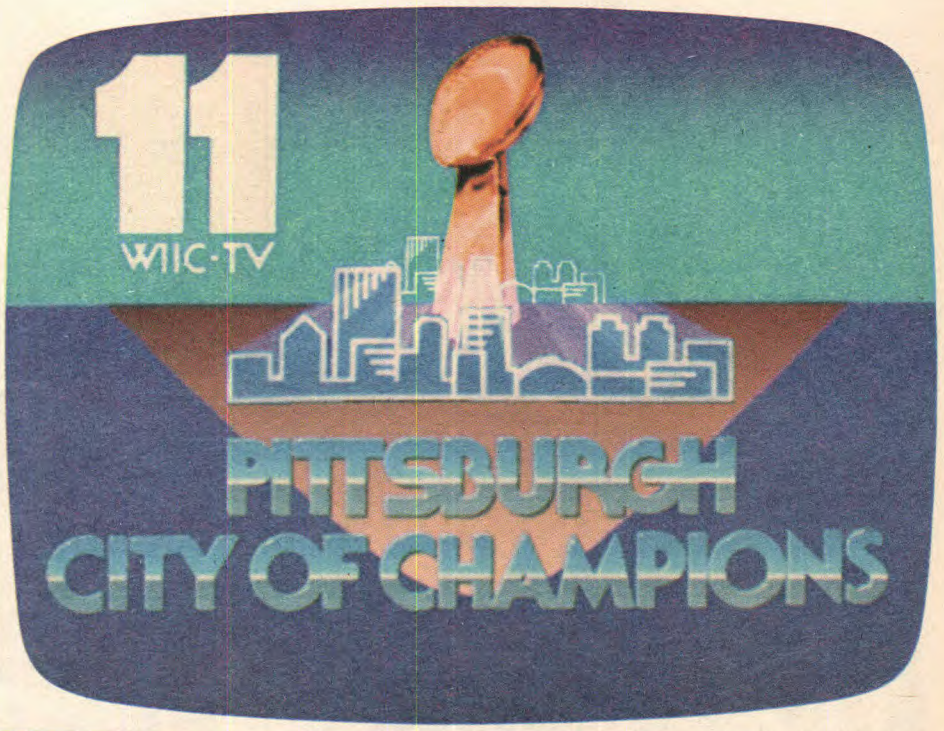
TV Graphics

Commercial applications for computer graphics are limitless. The speed and flexibility with which layouts, storyboards, films, slides and charts and all manner of communication media can be developed is staggering. But especially in television, where speed, animation, novel effects and a high degree of sophistication are taken for granted, the computer is becoming a major production tool.



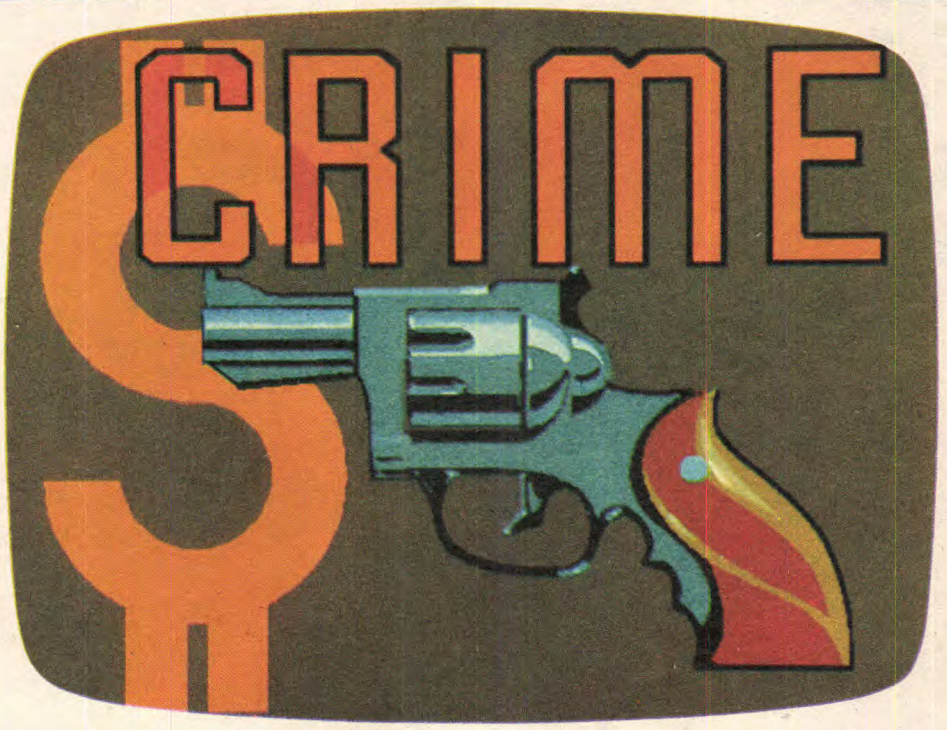
Animated Life Saver commercial. Looking good enough to eat, and cavorting for the viewer in tantalizing true-to-life colors and flavors, these Life Saver candies were not the real thing... not photos of the real thing... nor even physical models of the real thing. They were models, completely generated on the computer, for an animated commercial shown in Canada. The models were even colored to look transparent like the candy – made possible by a computer paint option. They revolved, rotated, zoomed and peeled off in formation, while the background whirled with concentric rings of color, producing a psychedelic tunnel effect.

Artist: Ephraim Cohen



Station I.D. This Channel 11 I.D. integrated conventional graphics with computer options. First a black and white stat of the Pittsburgh cityscape was scanned into the system. Then a picture of the football trophy and the letterforms for Pittsburgh City of Champions were also scanned in. Retouching to accentuate highlights on the trophy was done by zooming in, enlarging it for fine detail work, and then returning the corrected artwork to its proper position in the field. The graduated color in the triangle and background, as well as the multicolored striped lettering were all generated through the computer paint options. The number "11" was handlettered with computer drafting aids.

Designer/Artist: Marc Cardamone



News graphics. For a feature on crime, this artwork was all created directly on the computer. Computer drafting aids were used to create the lettering. The gun was drawn, painted – highlights and all – with the computer paint system, as was the background color.

Artist: Paul Xander

THIS ARTICLE WAS SET IN ITC AMERICAN TYPEWRITER™

C AND YOU MPUTER GRAPHICS

BY CAMILA CHAVES CORTES

Developments of Interest to Artists and Graphic Designers

New courses in computer graphics including animation, media, video technology, graphic artists and computer graphics implementation were among the highlights of presentations at the Third Annual National Computer Graphics Association Conference. Similar courses will be featured at the 1983 conference.

Speakers from the disciplines of computer graphics ranging from computer aided design, computer aided manufacturing to geographic information systems, health related fields, and the communications field reviewed the present and future of the technology explosion. Exhibitors from all facets of the industry displayed their latest hardware and software configurations.

The Artist and the Tablet

Of particular interest to the artist and graphic designer is a completely integrated hardware and software workstation. In the computer world the term "turnkey system" describes the type of configuration which includes everything an artist needs. This system is composed of an electronic tablet that uses a stylus. The picture the artist draws on the tablet with the stylus appears on a 19" TV screen in full color. The artist can display menus on the screen and from these select various options and drawing modes. To create titles, generate fonts and name pictures in the computer file system the artist uses a keyboard.

Software Options

Some of the software options allow for a picture to rotate, reflect, scale, create glowing effects and motion dynamics that appear on the screen in real time (as fast as they are commanded by the artist). Another feature offers a picture resolution higher than the standard TV set of 512 lines. This involves the use of more computer memory, but provides a sharper, more attractive picture with improved detail and smoother tone. Film output is available with an interface to a digital film recorder. Video output is produced through an interface with a commercial videotape recorder. Hardcopy output on paper, monochrome or color, is available from an ink-jet or impact color plotter/printer. At the moment research is ongoing for producing video optical disks. The development of this system known as IMAGES (Image Manipulation Graphics Enhancement Systems) is a product of the Computer Graphics Lab, Inc.

Artists Can Use Home Computers

Designers and artists can now turn their home computer into a graphic design workstation, allowing for creation of effective business graphics in minutes. This way one can rapidly create high quality pie, bar and column charts, line graphs and text slides using up to 64 different colors. Graphic design data input by the artist on an Apple II computer can be transmitted over the telephone to the closest service bureau. The information goes into a Dicomed film recorder and is output as a high resolution 35mm color slide. This is a development of Micromedia.

At the conference we had a chance to talk with Harry Marks and George Joblove, Creative Director and Computer Graphics System Designer, respectively, from the Marks & Marks animation and design facility in Hollywood, California. We were interested in how an artist gets into this type of business, how he services clients, and what he offers them. Excerpts from our conversations follow.

CCC *What does Marks & Marks do and how did it get started?*

HM Marks & Marks primarily does broadcast promotion, on-air spots and campaigns for individual television stations and networks. ABC is one of our largest clients. When we had so much going on at one time, program promotion and graphics, we formed a second company, called Novocom, that handles only animation.

I was a book designer in San Francisco for a good number of years, with a pretty strong interest in film. I had a friend named Randy Grochoske who was an agency Creative Director. He left San Francisco for Hollywood to head up ABC's On-Air Advertising Department. Randy's a man of great taste and creativity, and he came to Los Angeles expecting to be in the haven of all creativity. The department he took over was creative in film, but not, by agency standards, creative in design. I was invited to come down and work on a typographic image for the network, in order to achieve some level of on-air uniformity. Shortly after my arrival Randy went back to San Francisco and I inherited the department. I learned about television promotion on the job. Because I knew very little about film graphics I did them somewhat differently. For the most part on-air promotion at all three networks looked and sounded a lot like old movie trailers. My approach was to try to make small commercials with better writing, design, music and editing. Slowly ABC began to get a reputation for graphic innovation in their promos.

We began to look for different graphic approaches. Through all of this I had an incredible advantage: a patient boss. Don Foley, who was VP, Advertising & Promotion was totally supportive of all, well almost all, of my crazy ideas. Without that kind of support, the graphic changes would never have happened. For instance, a young man came to my office one day with some reels of 35mm out-takes. He'd been working in England for six years on the movie "2001." I went nuts when I saw what he'd been doing with motion graphics and 3-D special effects. His name is Douglas Trumbull, probably the leading special effects director in the world today.

I wanted to apply Doug's effects, which he was using on space ships, to typography. We worked in a very crude fashion to create what I believe was a breakthrough in TV graphics. Now practically every commercial on the air ends up with a streak, or a glint or a glow, but ABC really did it first.

After ABC I worked for Lou Dorfsman at CBS; made a movie with Bob Abel, another special effects giant, but it was a rock and roll movie and ended up back at ABC. Finally I had to take the plunge and open my own shop. Actually Lou gave me the encouragement I needed to do it. I still owe him for that.

CCC *If a client comes to you, how do you approach or service him?*

HM It depends largely on what he comes in with. If, for example, a broadcaster comes in with a logo job, chances are the logo will need some design work which becomes a very sensitive problem. Many stations don't have a design department, so we are dealing with the station manager or the sales department who have very definite ideas about what they should look like. Ideas that aren't necessarily based on any design principles, but maybe the need to show their new building or tower in the logo. We handle these matters with some delicacy and usually get through to them when we show very tight storyboards demonstrating how they can look on the air, and the ways in which we can treat their new mark. Or their old mark for that matter.

CCC *Treat them in conventional ways?*

HM Not exactly. For instance, ABC has a very distinctive mark designed by Paul Rand. Practically everyone is familiar with the lower case "abc" and we adhere carefully to the generic form of the mark. However, every year the network wants to have a new look. For 16 years that I know of, there have been subtle changes in the on-air version of the logo that the viewing public is probably unaware of. The same is true of CBS. When I went to work there, the "eye" was sacred. The most one could do was change the typeface that said CBS within the eye. Sometimes it was Futura, sometimes Kabel, whatever the style was for the season, it appeared inside the eye, but you never messed with the eye! Now it's different. They play with the formerly sacred eye as much as we play with Paul Rand's abc. We give the logos and the typography textures. Neon, glass, metal, dimension, anything to get a "new" look but retain the familiar logo.

CCC *With the technology you have available to you, what can you offer a client?*

HM Any kind of animation there is. From raster-graphics straight out of the computer to conventional cel animation. We did a show opening for Walt Disney in which we had the conventional Mickey Mouse and Donald Duck turn into neon images.

CCC *How do you generate typographic characters? Do you digitize and store them?*

HM We certainly have that capability. We can generate a perfect replica of any typeface, and manipulate it in three dimensional space to our hearts' content. But there are better tools for everyday electronic typography.

We recently did all of the on-air promotion for the new Cable Health Network. Ivan Chermayeff specified Franklin Gothic for the logo; we decided to use it for all the superimposed titles for their promos. We commissioned Autographics in LA to digitize the face to the Chyron IV, my favorite electronic typographic tool. In less than eight hours the entire font and all of the odd characters had been recreated electronically. The transition is truly remarkable, since the Chyron IV is capable of very sophisticated character movement, kerning, and virtually every subtlety of typography. Of course it helps to have someone as typographically sensitive as Autographics work on the font. I should also mention that the machine can display any degree of italic instantly ... not an absolutely perfectly drawn italic true ... but since television typography is very shortlived on the screen, I'll stick my neck out and say that it doesn't have to be perfect. In some cases it's better than photo-distortion. If you haven't looked at electronic typography in the last year, you're cheating yourself. It's quite remarkable, very clean and best of all, it's instantaneous. In the immediate future we're going to see the ability to set electronic type at angles and some limited animation. Of course in the hands of an engineer, this could set television graphics back 25 years! What I hope to see is a new area for design, the electronic typographer. The designer injected into the currently sacred area of electronic graphics. I'm confident that it will happen. If I'm wrong ... I hate to think what the screen will look like!

CCC *Would you please describe the technology that you use?*

GJ While we have begun to produce computer-generated animation using a raster-graphics sys-

Continued on page 76.

"We give the logos and the typography textures. Neon, glass, metal, dimension, anything to get a 'new' look but retain the familiar logo."

THIS ARTICLE WAS SET IN ITC CHELTENHAM™ CONDENSED AND ITC ERAS™

"Say hi to my two favorite night crews. The one at Billy Goat's and the one at Ryder."

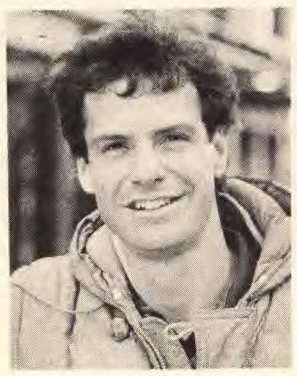
Marcus Kemp worked in Chicago for many years, then moved to yet another city with bad winters and a lousy football team.

"Every art director has a favorite 'rush job' story. Here's mine.

"At 5:00 p.m., I finished the layout for a full-page newspaper ad that *had* to be at the publication in New York the next morning.

"At 5:01 p.m., I called Ryder.

"There was absolutely no time for re-do's. There wasn't even time enough for me to see the ad before it had to be shipped.



"Ryder set the type. They assembled the art. They keylined the ad. They even engraved it. And shipped it out by morning.

"It was perfect. I wouldn't have changed a thing.

"I'm very proud to say, my opinion was shared by CA, the Andy's and Clio's.

"And the whole time the crew at Ryder was working their tails off, I was sitting on my butt at Billy Goat's drinking beer."

RyderTypes Inc., 500 North Dearborn Street
Chicago, Illinois 60610. Telephone (312) 467-7117.

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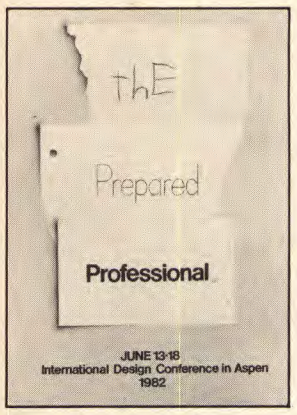
NEWSLETTER

Skills for Hire*



First: Kathleen Pullano, Colorado Institute of Art.

Second: Craig Johnson, Colorado Institute of Art.

Third: Paul Denault, Art Institute of Pittsburgh.

Aspen Poster Contest Captures Conferees

ASPEN, Colo.—The Design Schools' third annual poster competition at the International Design Conference in Aspen proved one of the event's most popular visual features. The 53 award-winning posters were viewed, admired and even photographed by hundreds of conference delegates. This contest—open to students at The Design Schools—attracted over 2,500 entries and resulted in a wealth of ingenious visual interpretations of the conference theme, "The Prepared Professional." A panel of famous judges included the regulars (pictured at right), plus guest judge Cipe Pineles Burtin, noted publications art director. The winning posters will travel to all seven of The Design Schools, as well as to colleges and schools throughout the country.

photo © James Milmoe 1982

Prestigious panel of judges for this year's poster competition sponsored by The Design Schools at the International Design Conference in Aspen included Conference board members (from right) Lou Dorfsman, Henry Wolf, Saul Bass and Ivan Chermayeff.

photo © George Ancona 1982

Hushed audience listens as the keynote speaker, noted author Gene Youngblood, gives a state-of-the-art look at the world of communications.

Design Schools/RIT Conference A Sold-Out Success

ROCHESTER, N.Y.—"Inspiring," "informative," "timely" and just plain "great!" were the terms used by designers, art directors and executives to describe "The Designer and the Technology Explosion," a two-and-one-half-day conference cosponsored by The Design Schools and The Rochester Institute of Technology. The sold-out event was a nonstop, hands-on feast of computer design workshops, lectures and seminars—featuring prominent names in the fields of technology and design, and providing information on the use of computers in TV, print, film and typography. To prepare students for the growing need for computer graphics skills, The Design Schools offer hands-on experience with the schools' new computer graphics equipment.

The Design Schools

Art Institute of Atlanta
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Art Institute of Seattle
Colorado Institute of Art

*What's a job worth to you? If you're planning a career in art, shouldn't you consider a school that prepares you for the real world? And if you're an employer, don't you look for the most qualified candidate? The Employment Assistance Office at each of The Design Schools works hard to match skilled graduates with prospective employers. To learn more about The Design Schools, mail the coupon at right.

Graduates of The Design Schools have had 24 months of intensive, specialized preparation in a variety of skills, including advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multimedia, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

Edward A. Hamilton, Design Director 21
The Design Schools
Pan Am Building, Suite 256, East Mezzanine
200 Park Avenue, New York, N.Y. 10166

☐ I would like to know more about The Design Schools graduates. Please send me your free booklet "Design Graduates at Work."

☐ I don't have an opening at present, but please keep me advised.

Name _____ Position _____

Company _____ Phone ( ) _____

Address _____ City _____ State _____ Zip _____

Skills of special interest to me _____

How to stay on top of TV

Varityper

Great designers are always on top of great type because they keep up with the latest developments in typography. That's probably why you're reading this magazine right now.

And that's why we are just as dedicated to great type as you are.

To help you stay on top of current design trends, we're continually adding new styles to the extensive Varityper library. Like the sample shown above from our newest type family, ITC New Baskerville.

And our newest system, the Comp/Edit 6400 digital typesetter, gives you type quality and flexibility that has to be seen to be believed.

We help make your work easier, too. With operator aids like our Image Previewer option. It shows your jobs on-screen in relative size and position. So you can see how your layouts look, even before the type is set.

If you need a type disc in a hurry to meet a critical deadline, we'll give you extra-fast service. Just call our Type Express hot line number, and we'll have your type disc on its way to you within eight business hours.

Return our coupon, or call toll-free today, 800-526-0709. In Alaska, Hawaii, and New Jersey, 201-884-2662. In Canada, call 416-298-2700.

When you want to stay on top of type, you'll find we never let you down.

Comp/Edit and Varityper are registered trademarks, and Image Previewer, "type" and Type Express are trademarks of AM International, Inc.
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Mail this coupon to: V1
Varityper, 11 Mount Pleasant Avenue,
East Hanover, NJ 07936.

- ☐ Please send me a copy of your Type Wall Chart.
- ☐ Please send me more information on Varityper Composition Systems.
- ☐ Please have a sales representative call on me.

Name _____

Company _____

Phone ( ) _____

Address _____

City/State/Zip _____

This headline is set in LoType bold condensed for a double-page ad by Berthold, announcing their new series of brochures called »Berthold Exklusiv«.

The previous three ads on this subject were a bit on the plain side. We thought that amongst us designers we didn't have to spell everything out in detail.
By now, however, all the insiders have sent in their coupons and we have to appeal to those of you who need something a bit more tangible before you're prepared to look at our new brochures called «Berthold Exclusiv».
There are four of them so far, each one with 16 specially designed pages, often in colour, displaying our exclusive typefaces Comenius, LoType, Poppl Pontifex and Seneca.
As we can't possibly reproduce all 64 pages, we've instead decided to illustrate a way of solving the problem of storing these and other brochures.

berthold fototype

Apart from the brochures and layout sheets, you'll also get a few self-adhesive labels to stick on your self-made filing boxes.
There's no charge — just send us the coupon.
Set on «berthold ads 3000» in LoType light, 8 key on 3.25 linefeed.
Written and designed by Erik Spiekermann, MetaDesign 1981.

Name _____

Address _____

_____

_____

Clip coupon and send to: H. Berthold AG
Teltowkanalstraße 1-4 · D-1000 Berlin 46 · West Germany

For those who love original typeface designs, it was a very good year. Happy Anniversary, LetterLovers!

Happy Anniversary, LetterLovers!

For years, everyone who lives and works with type shared a dream. One day, they'd be able to design with any one of the world's great typefaces. And they'd always be sure the type they used would be the original, authentic design.

One year ago, Mergenthaler Linotype brought that dream to life. We introduced a revolutionary type program called "LetterLove".

Suddenly, every typeface in the world's most admired collection was available to every typographer who has our Linotron 202 digital typesetter. And, through them, to every art director and designer who loves fine typography.

Also a year ago on these pages, we introduced 22 letterlove type houses. The first 22 typographers who could set every typeface in the Mergenthaler, Linotype, Stempel, Haas library. Today, there are 84, shown on these two pages.

On The Ball Typesetting, 1884 S. Santa Cruz Street, **Anaheim, California** 92805, (714) 978-9057
Composition Systems Inc, 1011 Arlington Blvd., Suite W141, **Arlington, Virginia** 22209, (703) 528-0066
Pearson Typographers Corp, 1101 Taft, **Berkeley, Illinois** 60163, (312) 449-5200
Typographic House, 63 Melcher Street, **Boston, Massachusetts** 02210, (617) 482-1719
D.N.H. Typesetting, Inc, 215 First Street, **Cambridge, Massachusetts** 02142, (617) 354-1991
Jandon Graphics, Inc, 2855 West Nelson, **Chicago, Illinois** 60618, (312) 463-0847
Clarinda Company, 220 North First Street, **Clarinda, Iowa** 51632, (712) 542-5131
Black Dot, Inc, 6115 Official Road, **Crystal Lake, Illinois** 60014, (815) 459-8520
Express Typesetting Co. Inc, 1406 Slocum, **Dallas, Texas** 75207, (214) 741-6497
Graphic Typography, 1451 Empire Central, Suite 110, **Dallas, Texas** 75247, (214) 630-5661
Jaggars-Chiles-Stovall, Inc. 5531 East University Boulevard, **Dallas, Texas** 75226, (214) 748-0661
Southwestern Typographics, 2820 Taylor Street, **Dallas, Texas** 75222, (214) 363-5600
Typeworks of Dallas, 7196 Envoy Court, **Dallas, Texas** 75247, (214) 631-7006
E.B. Typecrafters, 2353 Curtis Street, **Denver, Colorado** 80205, (303) 629-6048
Mel Typesetting, 1519 South Pearl Street, **Denver, Colorado** 80210, (303) 777-5571
Central Typesetting, 550 West Fort Street, **Detroit, Michigan** 48226, (313) 961-7171
Willens + Michigan/typoServices, 1959 East Jefferson Avenue, **Detroit, Michigan** 48207, (313) 567-8900
Centennial Graphics, Inc, 210 North State Street, PO Box 426, **Ephrata, Pennsylvania** 17522, (717) 733-6573
Fort Worth Lino, 610 South Jennings Street, **Forth Worth, Texas** 76104, (817) 332-4070
The Typesetters Corp, 800 Roosevelt Road, Bldg. D, Suite 2, **Glen Ellyn, Illinois** 60137, (312) 858-4440
Composing Room, 2303 Kalamazoo S.E., **Grand Rapids, Michigan** 49507, (616) 452-2171
Southern New England Typographic Service, Inc, 2115 Dixwell Avenue, **Hamden, Connecticut** 06514, (203) 288-1611
Island Typographers, Inc, 6 Burns Ave., **Hicksville, New York** 11801, (516) 931-2282
Tru Font Typographers, 150 Lauman, **Hicksville, New York** 11801, (516) 935-8070
Encom Graphics, 7070 Empire Central, **Houston, Texas** 77040, (713) 937-6900

If you love type, if you insist on using only the original design for every face, declare your letterlove. Order your type from a letterlover.

One more thing. Don't forget that any type house with a Linotron 202 has access to our entire library within 24 hours. For the one nearest you, call our toll-free numbers.

After one year, it's very clear, our LetterLove is here to stay.

These pages were typeset on Mergenthaler Linotype typesetters.

Mergenthaler, Linotype, Stempel, Haas and Linotron are trademarks of the Eltra Corporation. LetterLove, LetterLovers and LetterLovin' are servicemarks of the Eltra Corporation.

LetterLove. Every typeface. Now and forever.

Call these toll-free numbers for a LetterLover in your area. Who knows, you may find LetterLove is just around the corner.
800-645-5764; in New York State, 800-832-5288.

LetterLove and LetterLovers are servicemarks of the Elfra Corporation.

Ace Typographers/Manhattan Graphic Productions, 149 West 27th Street, **New York, New York** 10001, (212) 908-4400
American Type Crafters, Inc, 132 West 21st Street, **New York, New York** 10011, (212) 807-1750
Characters Typographic Services, Inc, 7 West 36th Street, **New York, New York** 10018, (212) 947-0900
Cromwell Type-Ad Service, 416 West 31st Street, **New York, New York** 10001, (212) 695-6362
R.R. Donnelley & Sons, 80 Pine Street, **New York, New York** 10005, (212) 691-2171
Empire Cold Type, 137 Varick Street, **New York, New York** 10013, (212) 908-4400
Expertype, Inc, 300 Park Avenue South, **New York, New York** 10010, (212) 533-9650
Film Art Computer Typography (FACT), 29 West 38th Street, **New York, New York** 10018, (212) 221-1565
Innovative Graphics International Ltd, 160 5th Avenue, **New York, New York** 10010, (212) 243-0404
Maxwell Photographics, Inc, 53 West 36th Street, **New York, New York** 10018, (212) 594-0505
One Seven Typographers, Inc, 116 West 32nd Street, **New York, New York** 10012, (212) 925-3481
Photogenic Graphics, Inc, 491 Broadway, **New York, New York** 10001, (212) 244-0600
Saxon Graphics, Inc, 25 West 43rd Street, **New York, New York** 10036, (212) 869-8032
SigmaGraphics, Inc, 149 Fifth Avenue, **New York, New York** 10010, (212) 460-8404
Sun Light Graphic, 2 East 37th Street, **New York, New York** 10016, (212) 683-4452
Topel Typographic Corp/TTC, 27 West 24th Street, **New York, New York** 10010
Typographic Directions, 300 Park Avenue South, **New York, New York** 10010, (212) 989-3151
TypoGraphics Communications, Inc, 305 East 46th Street, **New York, New York** 10017, (212) 754-9500
Zimmering & Zinn, 50 West 23rd Street, **New York, New York** 10010, (212) 924-4180
B.F. Martin Inc, 344 West Bute Street, **Norfolk, Virginia** 23510, (804) 625-2566
Comp One, Inc, 530 Washington Avenue, **North Haven, Connecticut** 06473, (203) 239-4467
Spartan Typographers, 2112 West Street, **Oakland, California** 94612, (415) 836-0933
Denver Reese Typesetting, 809 Robert S. Kerr Avenue, **Oklahoma City, Oklahoma** 73106, (405) 235-6449
Typo-Graphics, Inc, 2602 East Livingston Street, **Orlando, Florida** 32803, (305) 896-2696
Waldman Graphics, Inc, 9100 Pennsawken Highway, **Pennsauken, New Jersey** 08110, (609) 662-9111
John C. Meyer & Son, Inc, 432 North 6th Street, **Philadelphia, Pennsylvania** 19107, (215) 923-9000
Typographic Service, 1027 Arch Street, **Philadelphia, Pennsylvania** 19123, (215) 627-4320
Hammer Graphics, 9234 North Country Club Road, **Piqua, Ohio** 45356, (513) 773-1861
Nassau Typographers, Inc, 111 Express Street, **Plainview, New York** 11803, (516) 433-0100
Guild Concepts, 54 Wheeler Avenue, **Pleasantville, New York** 10570, (914) 747-1331
Lettra Graphics, Inc, 364 Manville Road, Suite K, **Pleasantville, New York** 10750, (914) 769-1955
Ad Type Graphics, 1804 Tribute Road, Suite J, **Sacramento, California** 95815, (916) 929-8973
Boyer & Brass, Inc, 2559 Kettner Blvd., **San Diego, California** 92101, (714) 238-1525
May Printing Company, 221 Lincoln Avenue, S.E., **St. Cloud, Minnesota** 56301, (612) 251-4303
Typographic Sales, Inc, 1035 Hanley Industrial Court, **St. Louis Missouri,** 63144, (314) 968-6800
Ad Print, 1902 West Kennedy, Suite 201, **Tampa, Florida** 33606, (813) 251-0502
George Hall Typography, 3417 West Lemon Street, **Tampa, Florida** 33609, (813) 870-1862
American Composition of Toledo, 1445 North Summit Street, **Toledo, Ohio** 43606, (419) 255-1250
Brittco, Inc, 809 South Denver, **Tulsa, Oklahoma** 74119, (918) 587-8171
Typo Photo Graphics, Inc, 525 East Sixth Street, **Tulsa, Oklahoma** 74120, (918) 584-1418
P & M Typesetting, 1854 Baldwin Street, **Waterbury, Connecticut** 06706, (203) 755-0109
Continental Typographics, 6319 DeSoto Avenue, Suite F, **Woodland Hills, California** 91367, (213) 703-6151
York Graphics Services, Inc, 3600 West Market Street, **York, Pennsylvania** 17404, (717) 792-3551

Professional Typographers, 2502 North Boulevard, **Houston, Texas** 77098, (713) 524-7549
Typeworks of Houston, 2520 Robinhood, **Houston, Texas** 77005, (713) 527-9900
Typografiks, Inc, 4701 Nett Street, **Houston, Texas** 77007, (713) 861-2290
XL Typographers, Inc, 3260 Sul Ross, Suite 100, **Houston, Texas** 77098, (713) 520-6098
Roger's Typesetting, 220 North Fulton Street, **Indianapolis, Indiana** 46202, (317) 632-4521
Weimer Typesetting Co, Inc, 111 East McCarty, **Indianapolis, Indiana** 46225, (317) 635-4487
Elizabeth Typesetting, 26 North 26th Street, **Kenilworth, New Jersey** 07033, (201) 241-6161
Letterform Graphics, Inc, 8200 Greensboro Drive No. 403, **McLean, Virginia** 22101, (703) 893-1313
Birmy Photo-Engraving, 2244 NW 21 Terrace, **Miami, Florida** 33142, (305) 633-5241
Trade Press Typographers, 2100 West Florist Avenue, **Milwaukee, Wisconsin** 53209, (414) 228-7701
Alphagraphics One, 4020 Minnetonka Blvd, **Minneapolis, Minnesota** 55416, (612) 926-5979
The Typehouse + Duragraph, 200 12th Avenue South, **Minneapolis, Minnesota** 55415, (612) 332-5434
D8TATEXT+, Central Mall, Route 79 & Tennent Road, **Morganville, New Jersey** 07751, (201) 591-0010
Frank's Type, Inc, 935F Sierra Vista, **Mountain View, California** 94043, (415) 961-0123
Barton Graphics, 3201 Rhode Island Ave, **Mount Rainer, Maryland** 20822, (301) 779-4664
Arrow Typographers, 2-14 Liberty Street, **Newark, New Jersey** 07102, (201) 622-0111

You're gonna LetterLove this. Here are 40 new typefaces from Mergenthaler Linotype.

Once again, as in every issue of *U&lc*, Mergenthaler Linotype is adding to the language of Letterlove. In addition to the new faces ITC has announced, we're adding some new text and display designs to our digital library.

Any face you see here, or on any page of *U&lc*, for that matter, is yours for the asking. Just ask a letterlover.

In the last year, we've used letters, lyrics and love sonnets for our sample settings. But the most popular of these texts, it seems, were the love letters of famous people.

So here, in honor of LetterLove's first anniversary, are some more love letters for letterlovers.

Basilia Haas is an exciting new didot design in four roman weights and four italics. It was designed for our Haas foundry outside Basel, Switzerland by Andre Guertler's "Design Team 77". The same group was responsible for Haas Unica, the eminently successful adaptation of Helvetica.

Byron to The Countess Guiccioli

Bologna, August 25, 1819.

MY DEAREST TERESA,—I have read this book in your garden;—my love, you were absent, or else I could not have read it. It is a favourite book of yours, and the writer was a friend of mine. You will not understand these English words, and others will not understand these them,—which is the reason I have not scrawled them in Italian. But you will recognize the handwriting of him who passionately loved you, and you will divine that, over a book which was yours, he could only think of love.

In that word, beautiful in all languages, but most so in yours—Amor mio—is comprised my existence here and hereafter. I feel I exist here, and I feel that I shall exist hereafter,—to what purpose you will decide: my destiny rests with you, and you are a woman, eighteen years of age, and two out of a convent, I wish that you had staid there, with all my heart,—or, at least, that I have never met you in your married state.

But all this is too late. I love you, and you love me,—at least, you say so, and act as if you did so, which last is a great consolation in all events. But I more than love you, and cannot cease to love you.

Think of me, sometimes, when the Alps and ocean divide us,—but they never will, unless you wish it.

Byron

Voltaire to Olympe Dunoyer

The Hague, 1713.

I am a prisoner here in the name of the King; they can take my life, but not the love that I feel for you. Yes, my adorable mistress, tonight I shall see you, and if I had to put my head on the block to do it. **For Heaven's sake, do not speak to me in such disastrous terms as you write;** *you must live and be cautious; beware of madame your mother as of your worst enemy. What do I say? Beware of everybody, trust no one; keep yourself in readiness, as soon as the moon is visible, I shall leave the hotel incognito, take a carriage or a chaise, we shall drive like the wind to Scheveningen; I shall take paper and ink with me; we shall write our letters.*

If you love me reassure yourself, and call all your strength and presence of mind to your aid; do not let your mother notice anything, try to have your picture, and be assured that the menace of the greatest tortures will not prevent me to serve you.

No, nothing has the power to part me from you; *our love is based upon virtue, and will last as long as our lives. Adieu, there is nothing that I will not brave for your sake; you deserve much more than that. Adieu, my dear heart!*

Arouet

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Schneidler comes to America by way of our Stempel foundry in Frankfurt. It was originally designed for the Bauer foundry in the 1930's by F.H.E. Schneidler. It is available in eight weights; four romans and four italics.

Sarah Bernhardt to Victorien Sardou

WONDERFUL BOY,

Where are you tonight? Your letter came only an hour ago—cruel hour—I had hoped you would spend it with me here.

Paris is a morgue without you: before I knew you, it was Paris, and I thought it heaven; but now it is a vast desert of desolation and loneliness. It is like the face of a clock, bereft of its hands.

All the pictures that hung in my memory before I knew you have faded and given place to our radiant moments together.

Now I cannot live apart from you—your words, even though bitter—dispel all the cares of the world and make me happy; my art has been suckled by them and softly rocked in their tender cradle: they are as necessary to me now as sunlight and air.

I am as hungry for them as for food. I am thirsty for them, and my thirst is overwhelming. Your words are my food, your breath my wine. You are everything to me.

Your Sarah

Michael Faraday to Sarah Barnard

Royal Institution: Thursday evening. [December, 1820]

MY DEAR SARAH—*It is astonishing how much the state of the body influences the powers of the mind. I have been thinking all the morning of the very delightful and interesting letter I would send you this evening; and now I am so tired, and yet have so much to do, that my thoughts are quite giddy, and run round your image without any power of themselves to stop and admire it. I want to say a thousand kind and, believe me, heartfelt things to you, but am not master of words fit for the purpose; and still, as I ponder and think on you, chlorides, trials, oil, Davy, steel, miscellanea, mercury, and fifty other professional fancies swim before and drive me further and further into the quandary of stupidness.*

From your affectionate

Michael

Percy Bysshe Shelley to Mary Godwin Shelley

Bagni di Lucca,
Sunday morning, 23rd Aug., 1818.

MY DEAREST MARY,

We arrived here last night at twelve o'clock, and it is now before breakfast the next morning. I can of course tell you nothing of the future, and though I shall not close this letter till post-time, yet I do not know exactly when that is. Yet, if you are still very impatient, look along the letter, and you will see another date, when I may have something to relate . . . Well, but the time presses. I am now going to the banker's to send you money for the journey, which I shall address to you at Florence, Post Office. Pray come instantly to Este, where I shall be waiting in the utmost anxiety for your arrival. You can pack up directly you get this letter, and employ the next day on that. . . . I have been obliged to decide on all these questions without you.

Do you know, dearest, how this letter was written? By scrap and patches and interrupted every minute. The gondola is now coming to take me to the banker's. Este is a little place and the house found without difficulty. I shall count four days for this letter, one day for packing, four for coming here—and the ninth or tenth day we shall meet.

I am too late for the post, but I send an express to overtake it. Enclosed is an order for fifty pounds. If you knew all that I have to do! Dearest love, be well, be happy, come to me. Confide in your own constant and affectionate

P.B.S.

Napoleon to Josephine

Milan, November 27th, 1796,
three o'clock afternoon.

I arrive at Milan, I rush to your apartment, I have left everything to see you, to press you in my arms . . . You were not there: you run from town to town after the fêtes; you leave as I am about to arrive; you do not concern yourself about your dear Napoleon anymore. It was a caprice that caused you to love him; inconstancy makes him indifferent to you. Accustomed to dangers, I know the remedy for the ennuis and evils of life. The ill-fortune I experience is beyond reckoning; I should have been exempt.

I shall be here until the evening of the 9th. Do not put yourself out; run the round of pleasures; happiness is made for you. The whole world is too happy if it can please you, and your husband alone is very, very unhappy.

Bonaparte

In 1978, Mergenthaler, Linotype, Stempel, Haas released New Baskerville. The added three roman weights, plus italics, make the New Baskerville family specifiable throughout all typesetting situations. And now, New Baskerville is being released by ITC under the trademark, ITC New Baskerville.

The Michael Faraday love letter text is typeset in New Century Schoolbook Semi-Bold with Semi-Bold Italic typeface.
Display is typeset in ITC New Baskerville Black.
The Sarah Bernhardt love letter text is typeset in ITC New Baskerville Roman with Italic typeface.
Display is typeset in Basilia Haas Bold.
The Napoleon Bonaparte love letter text is typeset in Schneidler Italic typeface.
Display is typeset in New Century Schoolbook Black Italic.
The Voltaire love letter text is typeset in Basilia Haas Italic with Medium Italic typeface.
Display is typeset in New Century Schoolbook Bold.
The Byron love letter text is typeset in Basilia Haas Roman with Medium typeface.
Display is typeset in Schneidler Bold.
The Percy Bysshe Shelley love letter text is typeset in Schneidler Roman typeface.
Display is typeset in ITC New Baskerville Black Italic.

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ITC New Baskerville Bold
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abcdefghijklmnopqrstuvwxyz 1234567890

ITC New Baskerville Semi Bold Italic
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ITC New Baskerville Semi Bold
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ITC New Baskerville
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Schneidler Black Italic
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Schneidler Light
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Basilia Haas Medium Italic
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Basilia Haas Italic
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Basilia Haas
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New Century Schoolbook Black Italic
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ITC New Baskerville Black Italic
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ITC New Baskerville Black
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ITC New Baskerville Bold Italic
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Criterion Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Criterion Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Criterion Book Italic
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Criterion Book
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abcdefghijklmnopqrstuvwxyz 1234567890

Criterion Light Italic
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Criterion Light
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abcdefghijklmnopqrstuvwxyz 1234567890

Basilia Haas Black Italic
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Basilia Haas Black
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Basilia Haas Bold Italic
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Basilia Haas Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

For more information, additional sample settings or just to chat about your love of letters, call one of our LetterLovin' type specialists at Mergenthaler Linotype. Call toll-free 800-832-5288, in New York State, 800-645-5764; in New York State, 800-832-5288,
or write: Mergenthaler Linotype Company, Attn: Type Sales, 201 Old Country Road, Melville, New York 11747.

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Universally

Itek™

The Universal Quadrifont™ sets eleven languages

- **French**
- **German**
- **Spanish**
- **Portuguese**
- **Italian**
- **Swedish**
- **Danish**
- **Finnish**
- **Norwegian**
- **Dutch**
- **English**

Universal — Shown in MA 55

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!  ´  œ  $  %  ß  &  å  (  )-
1  2  3  4  5  6  7  8  9  0
Q  W  E  R  T  Y  U  I  O  P  «
q  w  e  r  t  y  u  i  o  p  »
A  S  D  F  G  H  J  K  L  :  '
a  s  d  f  g  h  j  k  l  ;  '
Z  X  C  V  B  N  M  ,  .  ?
z  x  c  v  b  n  m  ,  .  /
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£  ¨  Æ  ¦  _  Ø  ø  ˜
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The following font schemes are additional language applications available for the Quadritek

Cyrillic — Shown in HE C 55

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А У Г Е Ж З К Л М & Ъ
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Devanagari — Shown in Script DV 55

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ः य ॅ ॎ ण । ' द्ध ५ ५ -
१ २ ३ ४ ५ ६ ७ ८ ९ ०
क्ष ह ज ् क ी ि न झ ख ्
ढ छ स ध ट ड ठ श ग घ ्
म ु त ल ल न प ए व ि
र इ ॑ स ट ं ष ॅ ॅ ॅ
भ ळ त थ म च ढ , .
ए उ ा द श्र ौ ो , .
ः ८ ? – ढ ह्म त्त
ह ठ ॐ द्र द्य द्ध
द्द ड्ढ ड्ढ ॅ रू ङ्ग ह
झ ऊ ॠ ५ अ ह ) (
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East Europe — Shown in PL H 45

```
A «  ;  Đ  Ą  Ł  Ę  §  E  F  I
Q  R  S  T  U  V  W  X  Y  Z
q  w  e  r  t  y  u  i  o  p  (
3  9  ô  4  6  .  7  '  1  2  )
a  s  d  f  g  h  j  k  l  P  C
ą  5  ł  ż  ˘  ˇ  ¨  ˝  °  O  D
z  x  c  v  b  n  m  N  M  B
,  0  đ  8  ę  %  ı  N  M  Ł
Ğ  H  J  K  Ô  Ż  ´
   *  ¨  ˝  ˚  $
/  _  |  &  '  '  »  !
:  ?  ß  [  -  ]  ●  —
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English — Shown in AO 65

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!  ¶  @  $  %  ¢  &  *  (  )-
1  2  3  4  5  6  7  8  9  0
Q  W  E  R  T  Y  U  I  O  P  «
q  w  e  r  t  y  u  i  o  p  »
A  S  D  F  G  H  J  K  L  :  '
a  s  d  f  g  h  j  k  l  ;  '
Z  X  C  V  B  N  M  ,  .  ?
z  x  c  v  b  n  m  ,  .  /
[  ]  -  —  ½  ⅓  ¼
⅔  ¾  ⅛  ⅜  ⅝  ⅞
£  †  ‡  |  _  ®  ©  ™
✓  {  }  #  §  ★  ●  □
```

Greek — Shown in AP G 55

```
!  ”  ×  $  %  ˝  &  *  (  )  -
1  2  3  4  5  6  7  8  9  0
·  ¨  Ε  Ρ  Τ  Υ  Θ  Ι  Ο  Π  «
·  ς  ε  ρ  τ  υ  θ  ι  ο  π  »
Α  Σ  Δ  Φ  Γ  Η  Ξ  Κ  Λ  :  '
α  σ  δ  φ  γ  η  ξ  κ  λ  ;  '
Ζ  Χ  Ψ  Ω  Β  Ν  Μ  ,  .  "
ζ  χ  ψ  ω  β  ν  μ  ,  .  /
[  ]  –  —  +  ˘  ˝
   ÷  ῃ  ´  `  ˜
£  ¨  †  ¦  _  ★  ■  ”
=  ”  ’  ¨  ·  ●  ○  □
```

Gurmukhi — Shown in GM 55

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ੱ ÷ § . . ॥ ? [ ॥ ' :
੧ ੨ ੩ ੪ ੫ ੬ ੭ ੮ ੯ ੦
1 7 ਵ 2 4 9 5 ਜ ੍ - ੍
ੰ ਅ ਦ ਧ ੩ ਠ ਲ ਭ ਸ ॥ ॥
ਮ 3 ਗ ੳ ਖ ਚ ਰ ੈ ਬ ਝ ਢ
ੁ ੍ , ਣ ਿ ਪ ੀ ਹ ਏ ਡ ੳ
0 8 ਥ 6 ਕ ੍ ੰ ਫ ਘ .
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, ਯ ; ॥ ਜ ਙ ਵ
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‡ ' ( ) । ॥ _ |
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Maltese — Shown in HE 56

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1  2  3  4  5  6  7  8  9  0
Q  W  E  R  T  Y  U  I  O  P  H
q  w  e  r  t  y  u  i  o  p  ħ
A  S  D  F  G  H  J  K  L  :  '
a  s  d  f  g  h  j  k  l  ;  '
Z  X  C  V  B  N  M  ,  .  ?
z  x  c  v  b  n  m  ,  .  /
[  ]  -  —  +  ´  ˘  ¯
   ÷  ı  ´  ˘  ˚
£  ¨  ·  ±  ×  «  »  æ
·  ´  ˚  ¨  §  ˜  ○  ■
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Serbian — Shown in TR 55

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Ф ½ ⅔ ! ’ ? ‘ = Ц Ш -
1  2  3  4  5  6  7  8  9  0
њ ћ д о р ф с з м н Ђ
К О s Л М Р Н Г И Ј У
а п г ђ е ж и ј к ; Ц
ц Љ ш А Б В Д Ђ Е : Ч
х у в т б љ л , . Х
С П ц Њ ч З Ж , . _
S  /  —  |  (  )  [
]  «  »  &  §  *
$  +  –  ×  ÷  %  ¼  ¾
⅓  ²  ³  ´  T  ’  □  ●
```

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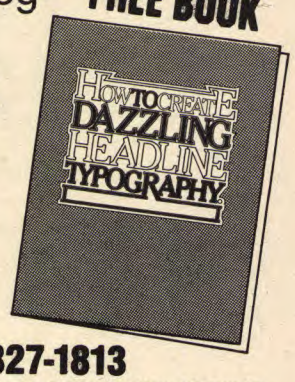

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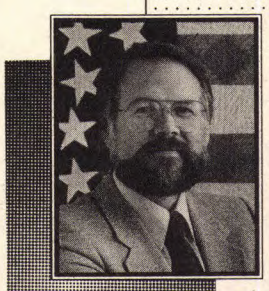
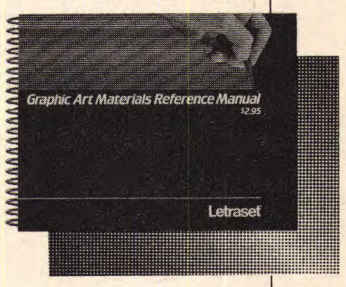


Everybody plays favorites. in this business as well as anyone. And Letraset does it So we asked some of our favorite designers to choose their favorite Instant Lettering® typeface and have some fun with it. Kit Hinrichs of Jonson Pedersen Hinrichs & Shakery (San Francisco) couldn't make up his mind so he picked 3 typefaces and designed them into 1 headline. Springfield Bold, Windsor and Futura are combined with rules and tones to produce a head that crackles with energy. This simply proves that an Instant Lettering sheet in the hands of a creative designer is a powerful combination. And if you're thinking about costs, think about how much this headline would cost to produce any other way. So ask for a copy of the New Letraset Reference Manual at your Art Material Dealer. With almost 500 typefaces to choose from, you could have a hard time playing favorites. Below are some of Kit Hinrichs' other favorites from the Letraset range.



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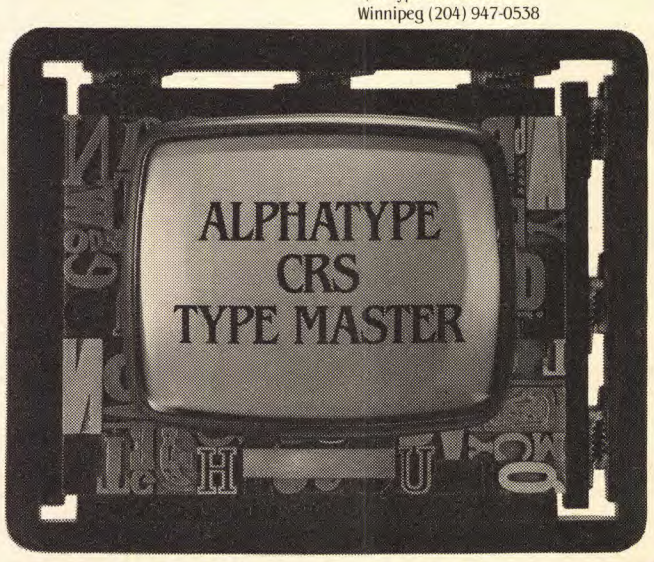

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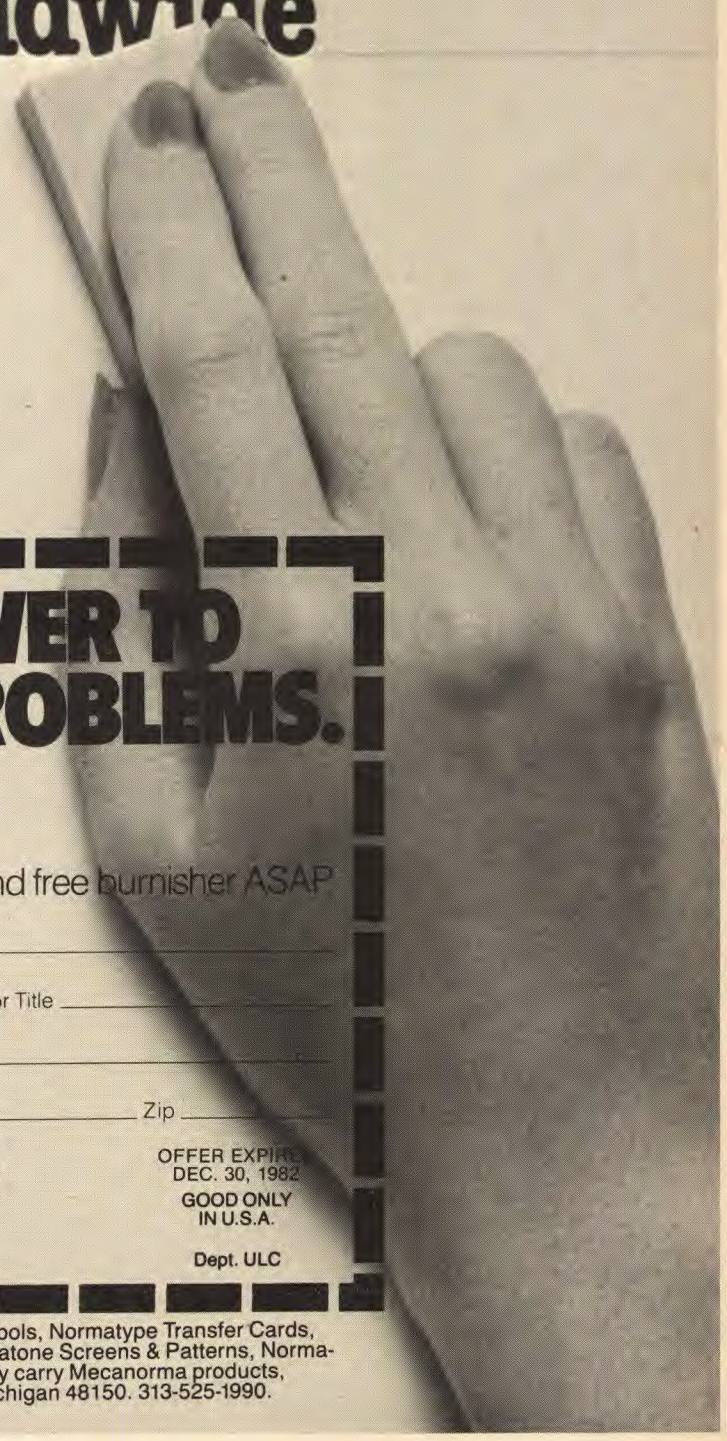

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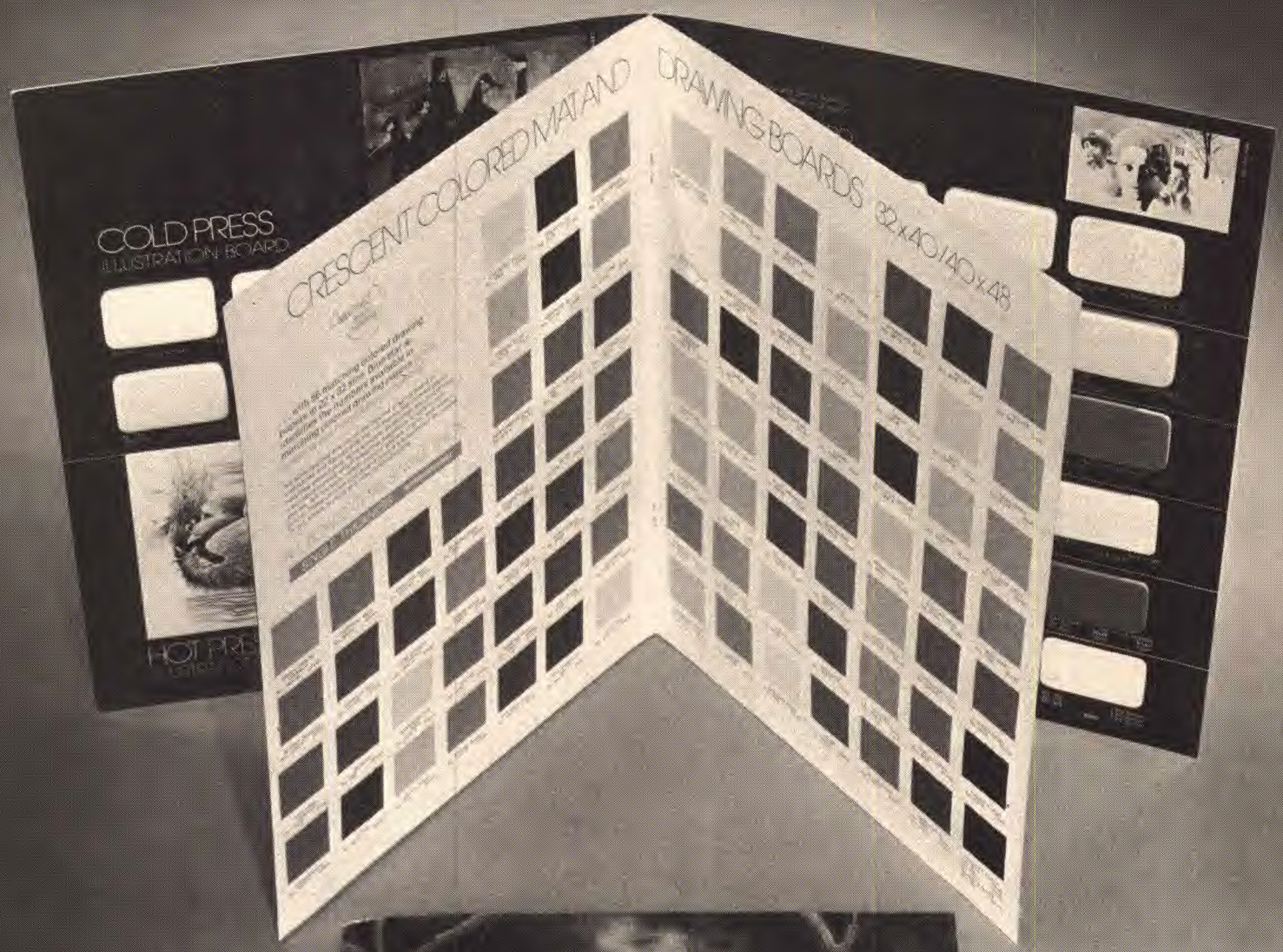

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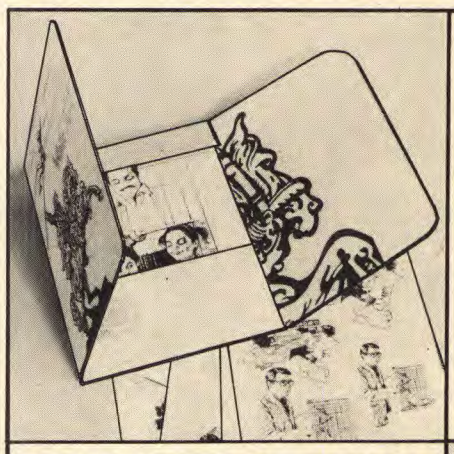

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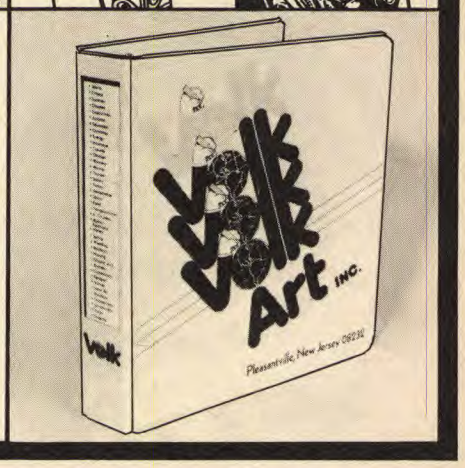

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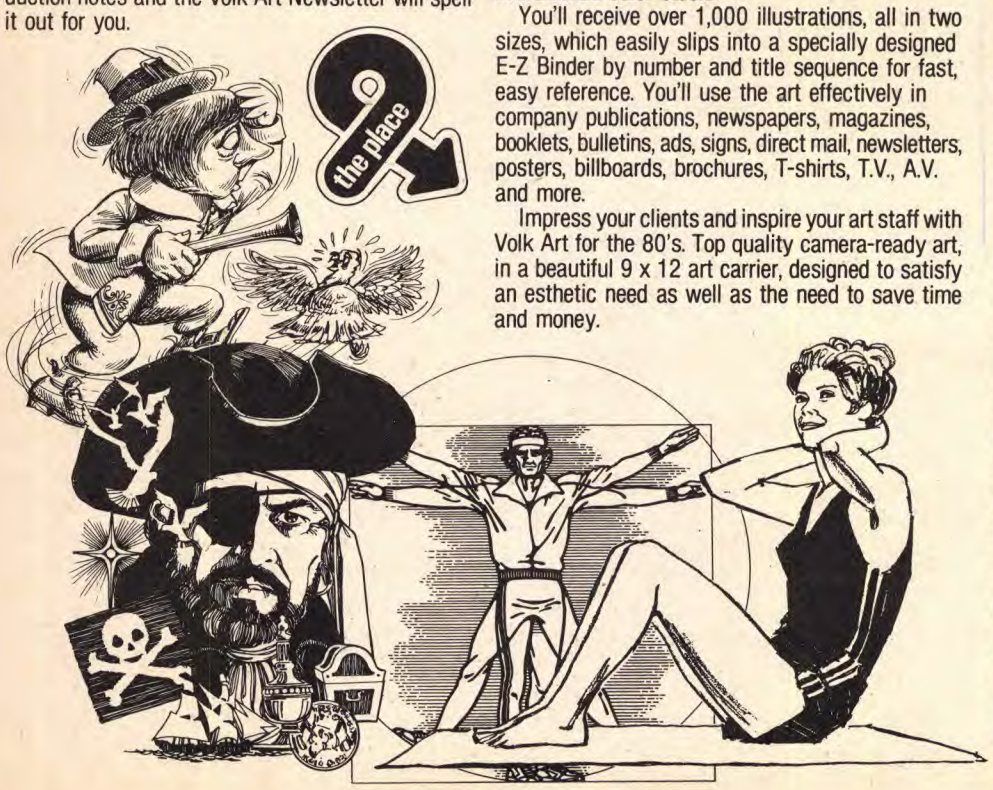

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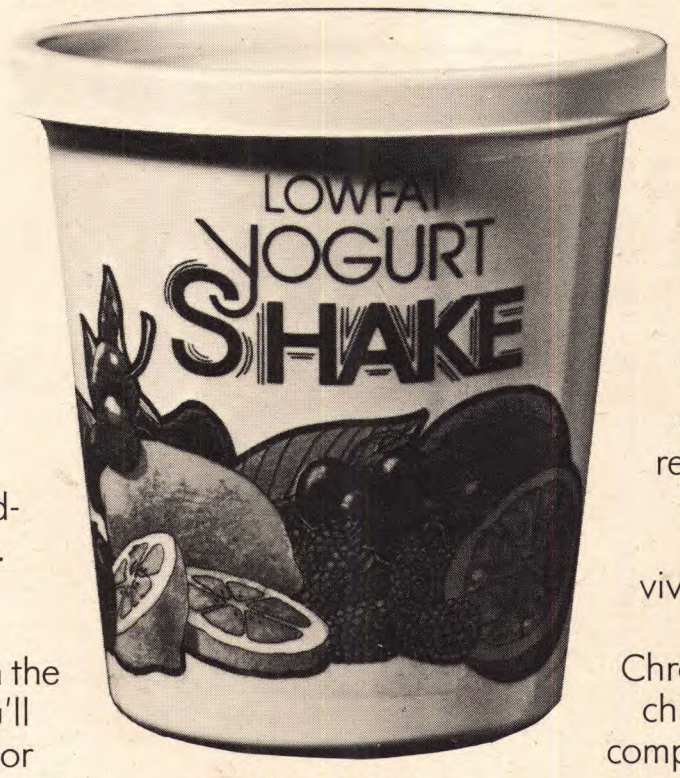

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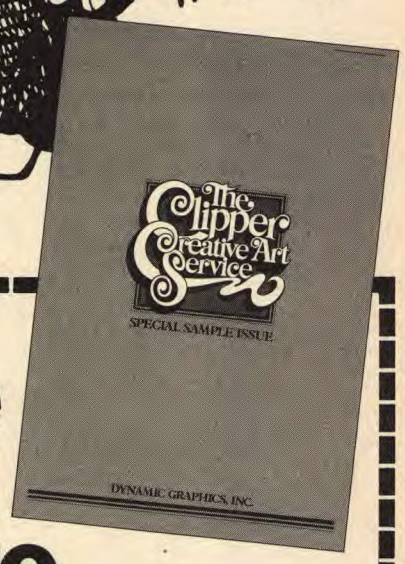

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"No. You?"

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"We could try..."

"Nah."

At 4:35 sweat began to trace a pencil-thin line through the downy hairs on the back of Ginny's neck.

At 7:42 Buck threw his pen against the wall.

Together they beseeched the Muse.

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Number 2071.

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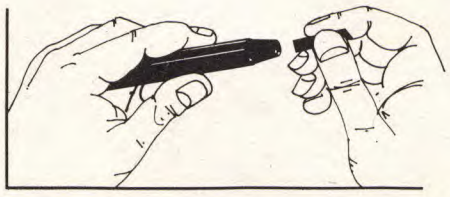

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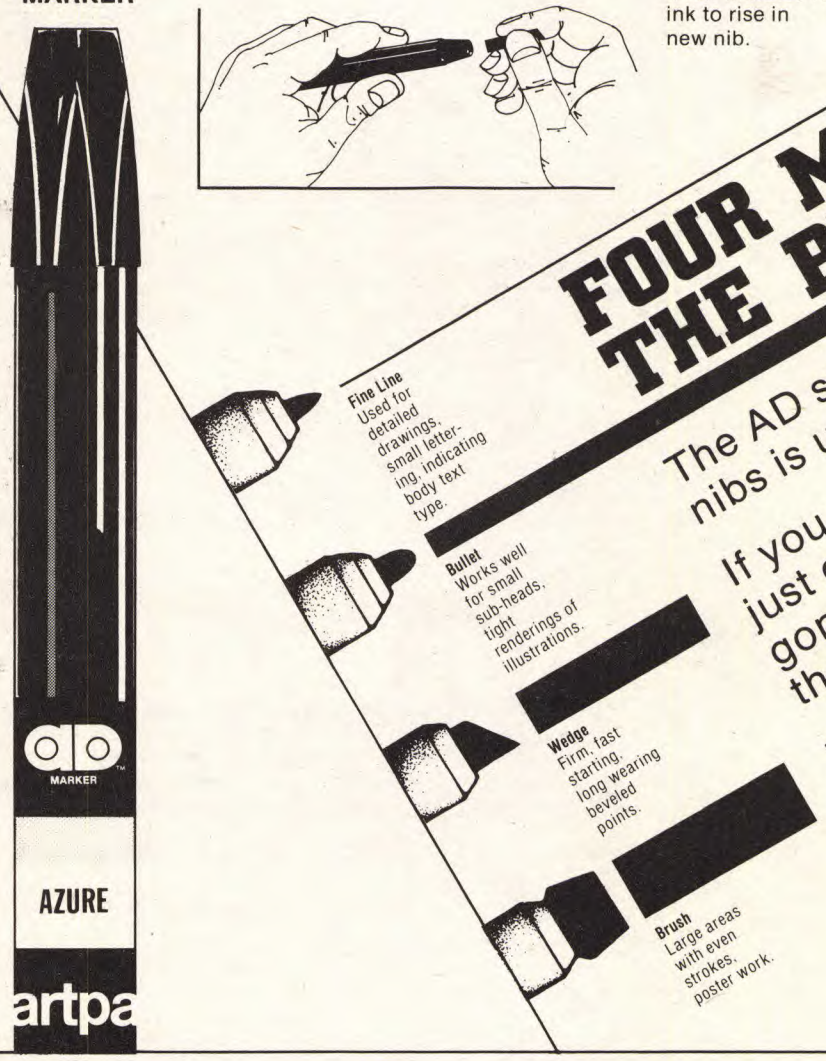

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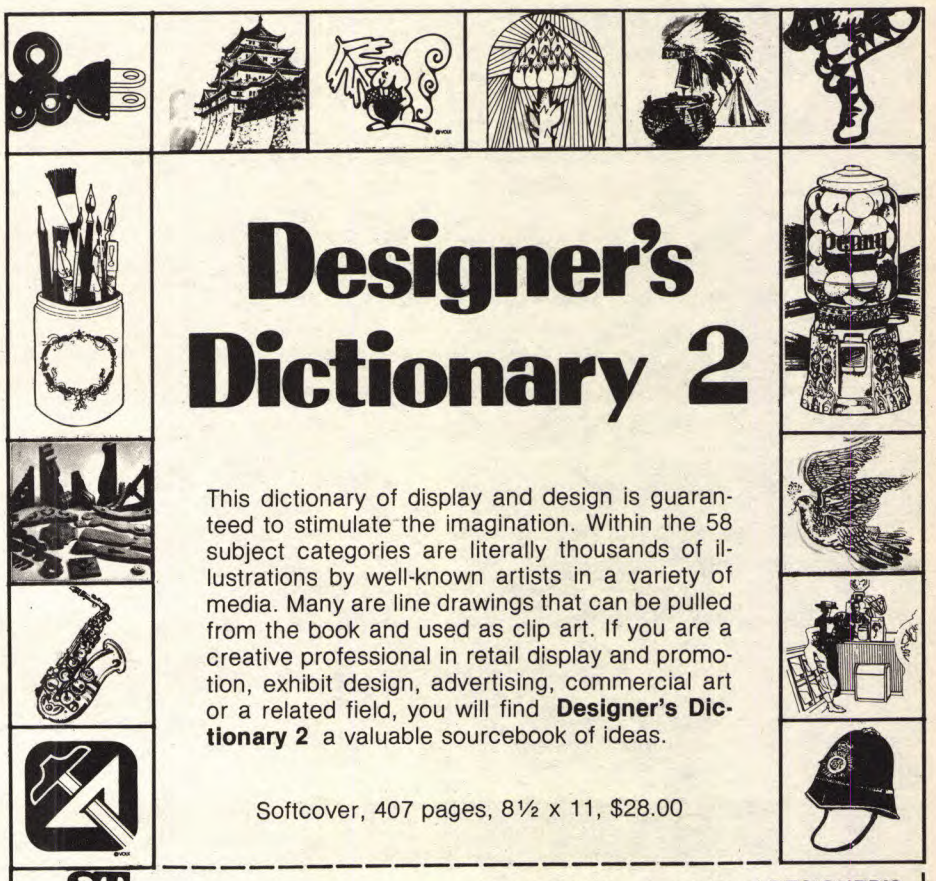

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4.

Ἐδῶ καὶ ὀγδόντα ἑφτὰ χρόνια, οἱ πατέρες μας δημιούργησαν σ'αὐτὴν τὴν ἤπειρο ἕνα καινούριο ἔθνος, θεμελιωμένο οτὴν Ἐλευθερία καὶ ἀφοσιωμένο οτὴν ἰδέα ὅτι οἱ ἄνθρωποι εἶναι ὅλοι πλασμένοι ἴσοι.

Τώρα ἔχουμε ἐμπλακεῖ σ'ἕνα μεγάλο ἐμφύλιο πόλεμο, ποὺ θὰ κρίνει ἂν τὸ ἔθνος αὐτό, ἢ ὁποιοδήποτε ἄλλο ἔθνος μέ τὰ ἴδια θεμέλια καὶ τὴν ἴδια ἀφοσίωση, μπορεῖ νὰ ἐπιζήσει. Συγκεντρωθήκαμε σ'ἕνα μεγάλο πεδίο μάχης αὐτοῦ τοῦ πολέμου. Ἤρθαμε ἐδῶ γιά νὰ καθαγιάσουμε ἕνα τμῆμα τοῦ ἐδάφους τούτου σὰν τελευταία κατοικία ἐκείνων ποὺ ἔδωσαν ἐδῶ τή ζωή τους γιὰ νὰ μπορέσει τὸ ἔθνος αὐτὸ νὰ ζήσει. Ἡ πράξη μας αὐτὴ εἶναι ὁλότελα σωστὴ καὶ πρέπουσα.

Ἀλλά, ἀπὸ μιὰν εὐρύτερη ἄποψη, δὲν μποροῦμε ἐμεῖς νὰ καθαγιάσουμε—δὲν μποροῦμε νὰ καθοσιώσουμε—δὲν μποροῦμε νὰ καταστήσουμε ἱερὸ—τὸ ἔδαφος τοῦτο. Οἱ γενναῖοι ἄντρες, ζωντανοὶ καὶ νεκροί, ποὺ ἀγωνίστηκαν ἐδῶ, τὸ ἔχουν καθαγιάσει, ἔτσι ποὺ ἐμεῖς, μὲ τὴ φτωχή μας δύναμη, τίποτα δὲν μποροῦμε νὰ προσθέσουμε ἢ νὰ μειώσουμε. Ὁ κόσμος λίγο θὰ σκεφτεῖ, καὶ οὔτε γιὰ πολὺ θὰ θυμᾶται, ὅσα λέμε τώρα ἐδῶ, ἀλλὰ ποτὲ δὲν θὰ λησμονησει ὅσα ἐκεῖνοι ἐδῶ ἔπραξαν. Σ' ἐμᾶς τοὺς ἐπιζῶντες ἀνήκει βέβαια τὸ χρέος νὰ ἀφιερωθοῦμε ἐδῶ στὸ ἔργο ποὺ τόσο γενναῖα προώθησαν ἐκεῖνοι ποὺ ἀγωνίστηκαν ἐδῶ καὶ ποὺ δὲν ἔχει ἀκόμη ὁλοκληρωθεῖ, Σ' ἐμᾶς ἀνήκει βέβαια τὸ χρέος νὰ ἀφιερωθοῦμε στὸ μεγάλο ἔργο ποὺ μᾶς ἀναμένει—ὅτι ἀπὸ τοὺς τιμημένους αὐτοὺς νεκροὺς ἀντλοῦμε ἀκόμη μεγαλύτερη δύναμη γιὰ ν'ἀφιερωθοῦμε στὴν ἰδέα τούτη, γιὰ τὴν ὁποίαν ἐκεῖνοι ἔδωσαν καὶ τὴν ὑπέρτατη ἀπόδειξη ὁλοκληρωτικῆς ἀφιέρωσης—ὅτι εἶναι βαθιά μας πίστη πὼς οἱ νεκροὶ αὐτοὶ δὲν ἔχουν πεθάνει μάταια—ὅτι τὸ ἔθνος αὐτό, μὲ τὴ βοήθεια τοῦ Θεοῦ, θὰ γεννήσει μιὰ καινούρια Ἐλευθερία—καὶ ὅτι ἡ κυριαρχία αὐτὴ τοῦ λαοῦ, ἀπὸ τὸ λαό, γιὰ τὸ λαό, δὲν θὰ ἐξαφανιστεῖ ἀτὸ τὴ γῆ.

Lincoln's Gettysburg Address

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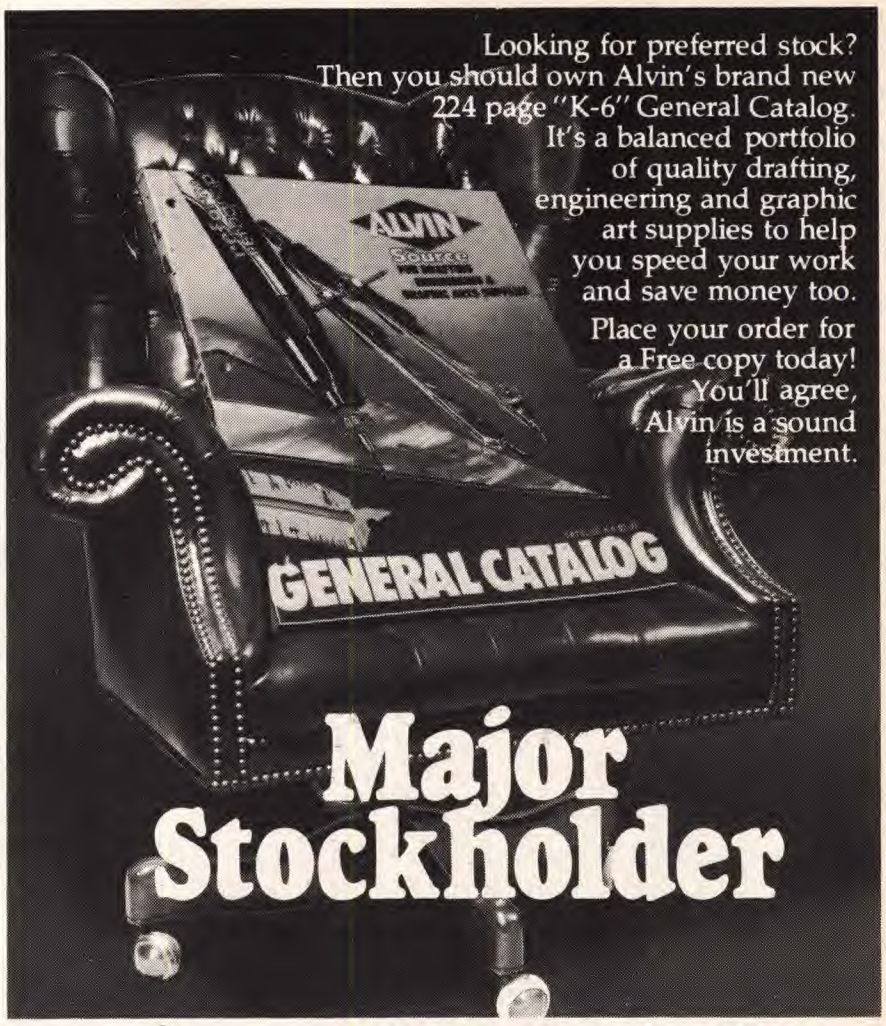

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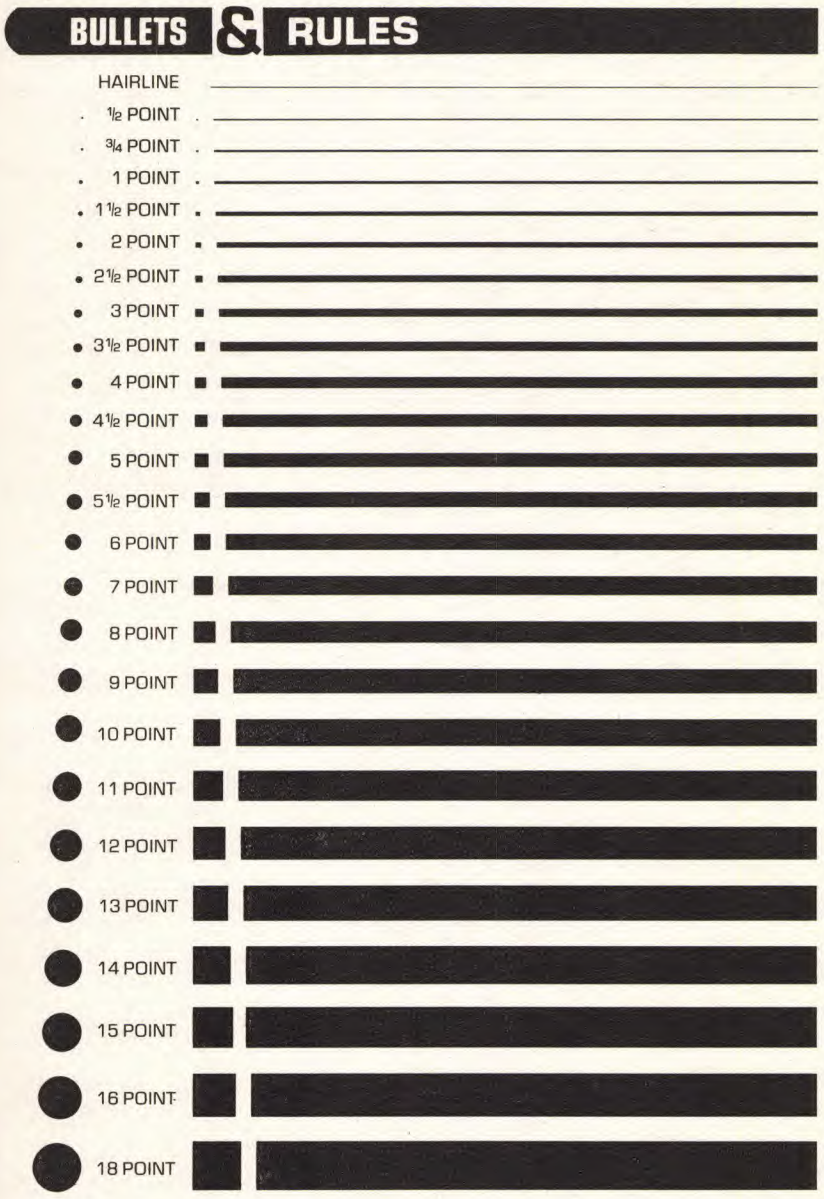

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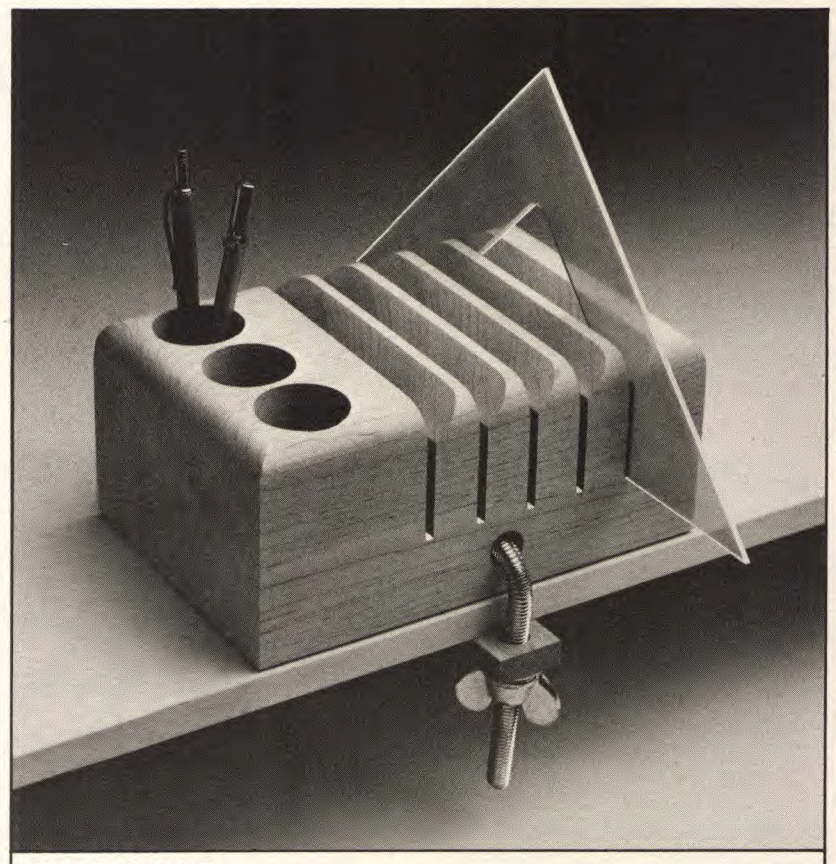

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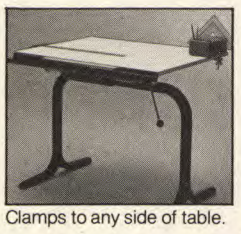
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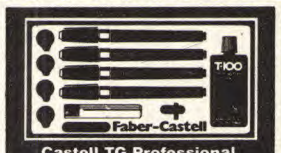

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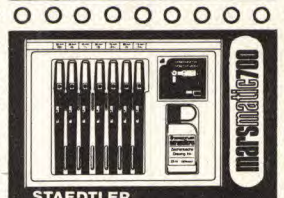

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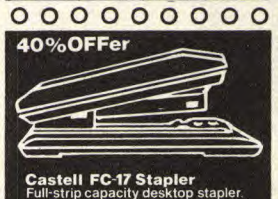

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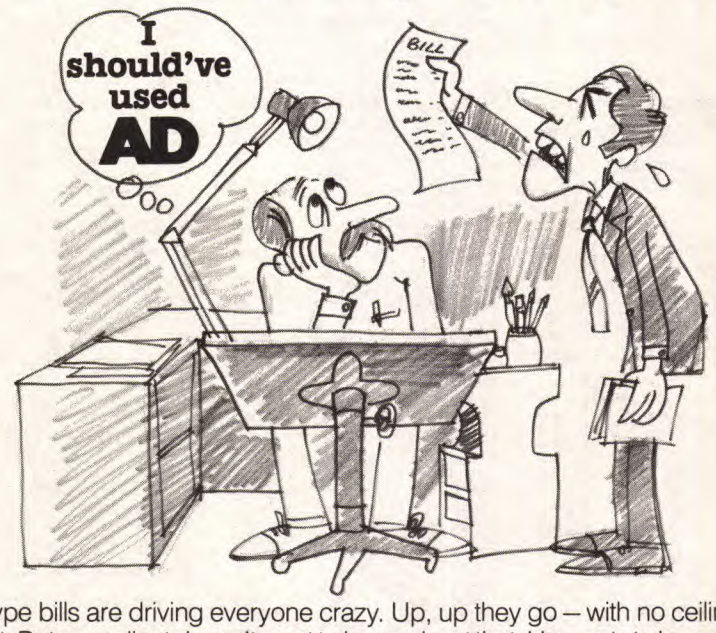

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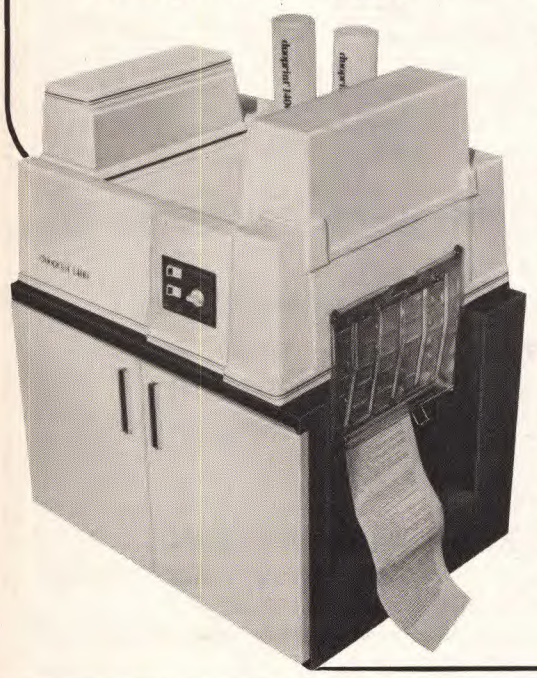

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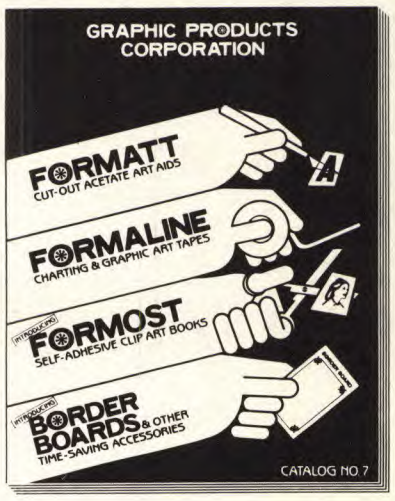

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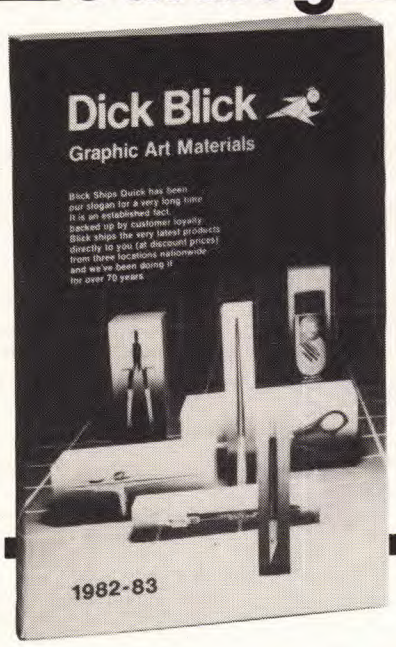

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W	S	B	B	O	L	S	R	N	P	K	U	I
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G	O	L	A	O	A	A	N	L	R	T	E	N
U	E	L	R	L	T	L	I	A	I	R	R	A
R	O	G	A	M	A	F	N	M	A	U	T	L
K	V	L	N	N	N	D	E	V	P	Z	L	I
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C	N	O	E	A	O	L	L	P	I	C	E	M
H	E	R	P	B	E	A	I	O	L	U	I	I
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E	A	O	I	N	E	Y	U	D	L	E	P	O
U	E	R	T	U	L	N	A	W	E	S	E	P
Q	R	K	J	Y	G	I	N	N	E	F	P	F

COMPUTER GRAPHICS AND YOU

Continued from page 45.

tem we are developing, most of our work currently is created with a computerized motion-control system. A 35mm camera and a lightbox are each set up on articulated mounts on a track. All the movements and articulations are effected by motors controlled by a computer. A high-contrast negative representing one element of desired artwork is mounted on the lightbox, and a colored filter and perhaps a special effects filter are placed on the camera lens. The computer then guides the lightbox and camera through motions previously described by specifying positions at key frames, exposing one frame of film at a time. The film is then rewound and the process repeated, with a different high-contrast negative and a different filter for each element in the final image.

For example, let's say we are going to make a logo fly into the center of the frame with a streak trailing behind it. The motion is effected by varying the relative positions and orientations of the camera and lightbox for each frame exposed. The streak may be created by having the computer move the camera and lightbox during the exposure of each frame to cause what is essentially a controlled motion blur. If the face of the logo is to be rendered in one color, the sides of the logo in a second color, a hairline outline is to be added in a third color, and the streak in a fourth color, then at least four passes of the same piece of film through the camera will be required.

The computer ensures that the camera and lightbox go through exactly the same motions for each pass of the film; the final logo appears as a single coherent unit, in spite of it actually being constructed of four separate elements.

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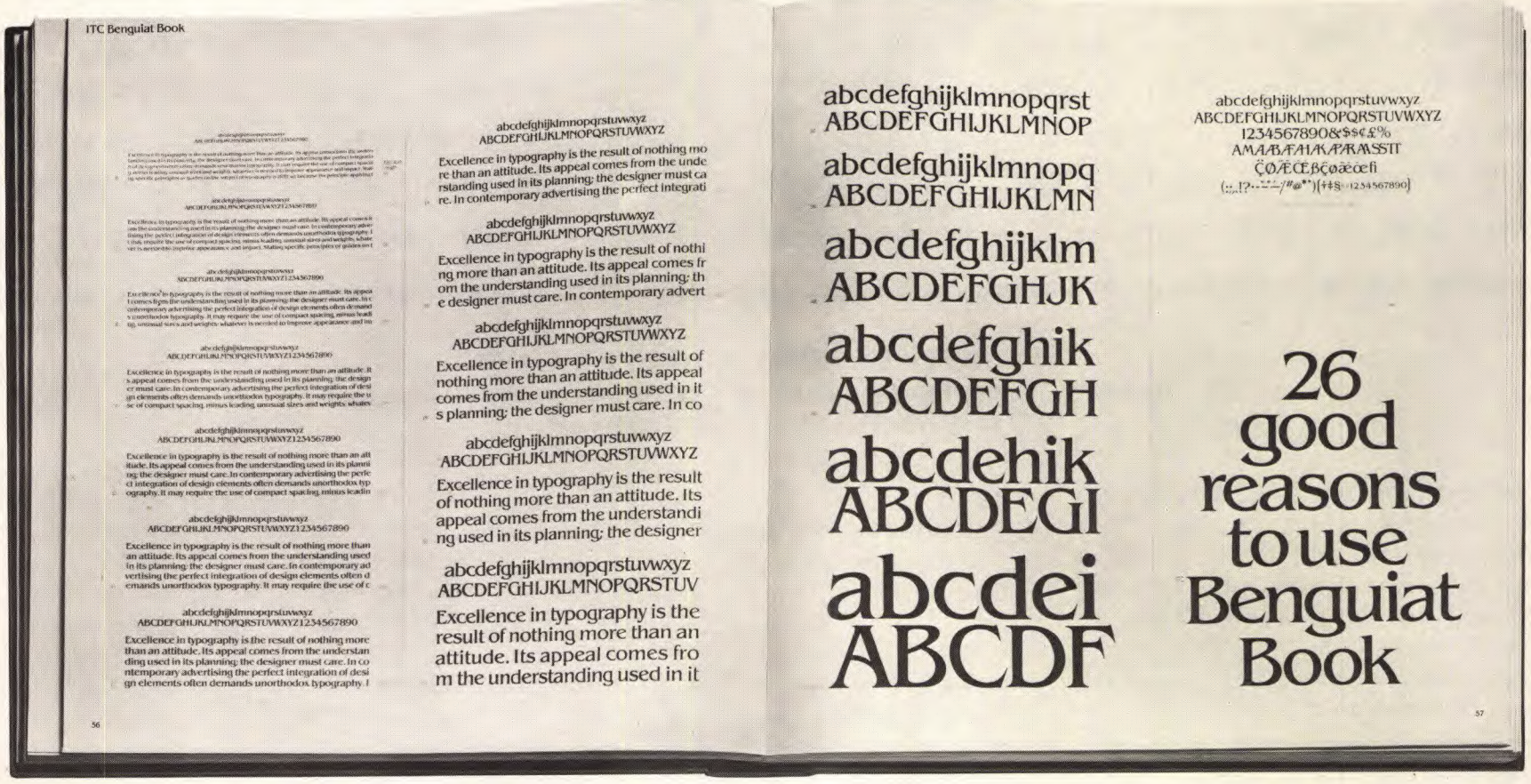

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The ITC Center was established to introduce new and exciting typo/graphic arts experiences. It is now a growing resource for students and professionals.

European designers treat calendars as a special form of design. One of the masters of this art, Olaf Leu, has been invited to exhibit examples of his unusual calendars at the ITC Center. These works are the result of a unique blend of photography (dating back to 1868), illustration and exquisite typography. Some of the calendars are game boards, others are Greenwich Village scenes. A variety of printing processes were used to produce them.

OCTOBER 12-DECEMBER 3
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December 13, 1982-January 28, 1983
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Other Future Exhibitions: The Alphabets of Simon Nathan/Nippon Typography Kyokai/Visible Language Workshop
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